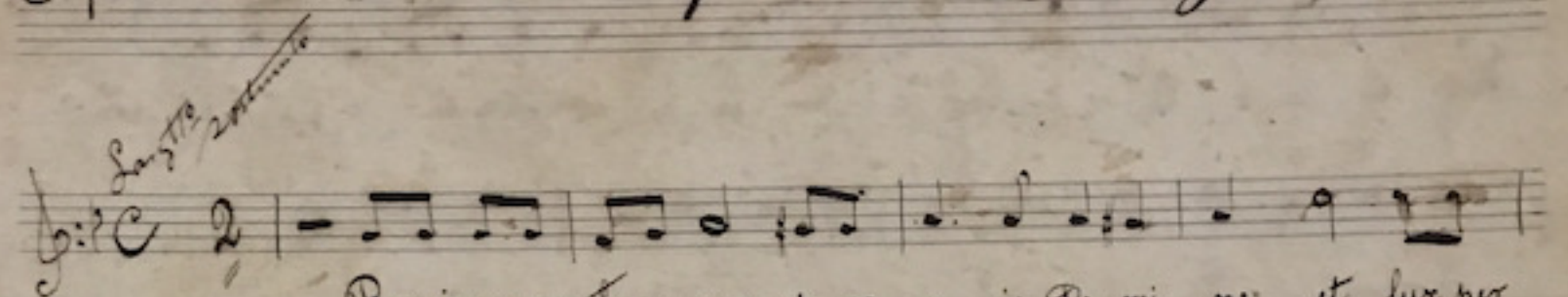
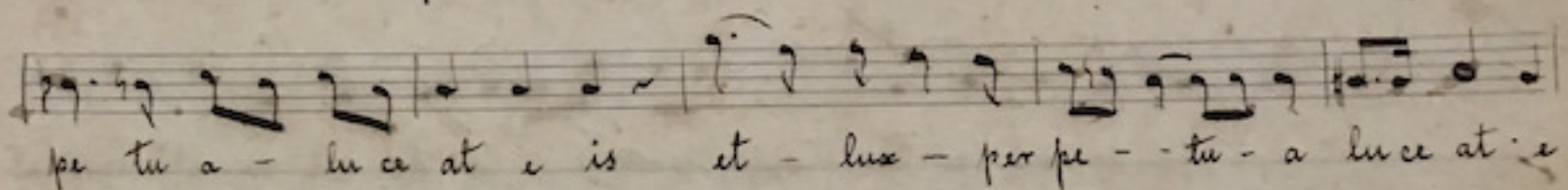


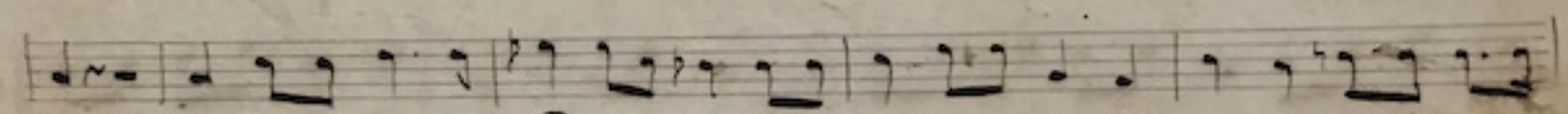
Soprano Missa de Requiem Pedro J. Mauricio N. G.



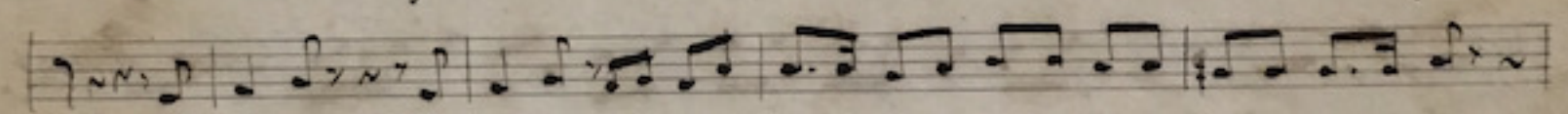
Requi em ae ter - nam do ma e is Do mi ne et lux per



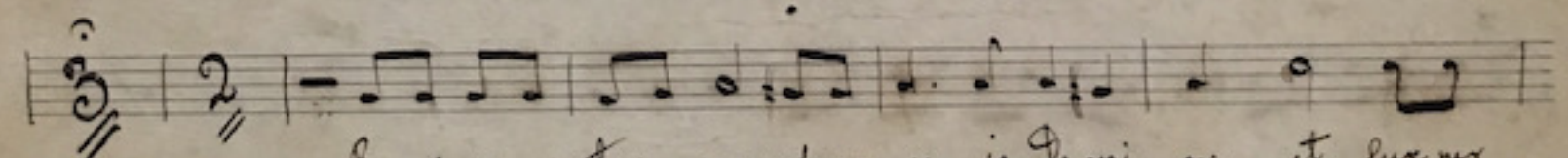
pe tu a - luce at e is et - lux - per pe - tu - a luce at e



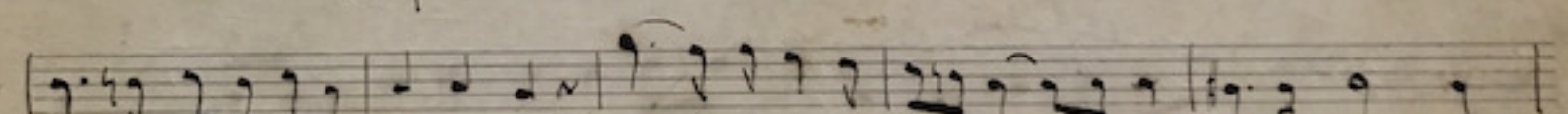
is Te de cet hymnus. De us in si on et ti bi red de tur vo tum in je ru sa



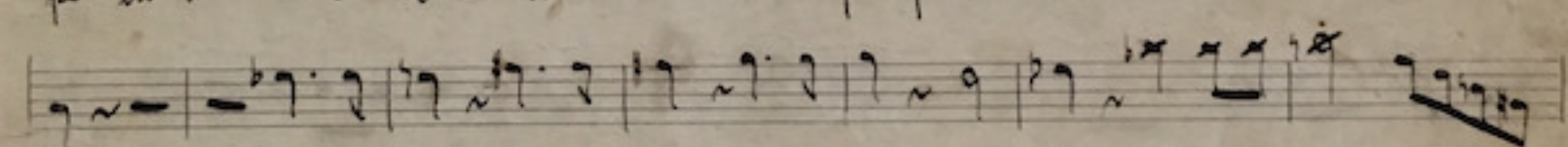
lem: ex au di ex au di o - ra ti o nem mea et ti om nis ca ro ve ni et



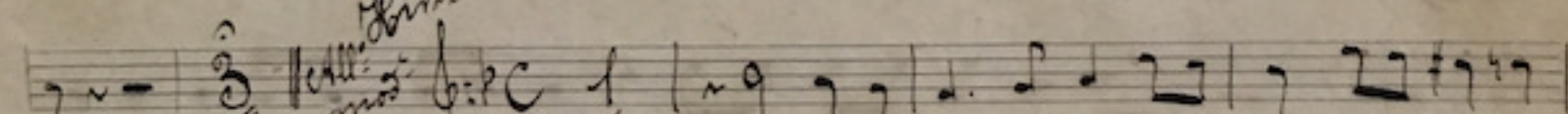
Re qui em e ter - nam dona ae is Do mi ne et lux per



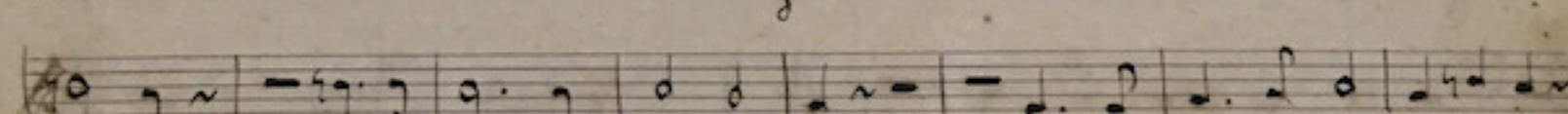
pe tu a - luce at e is et - lux - per pe - tu a luce at e



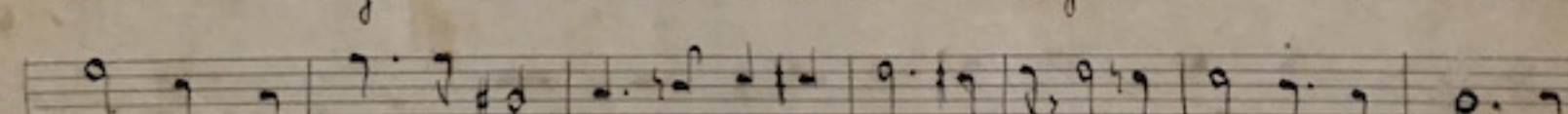
is luce at luce at luce at e is. luce at e



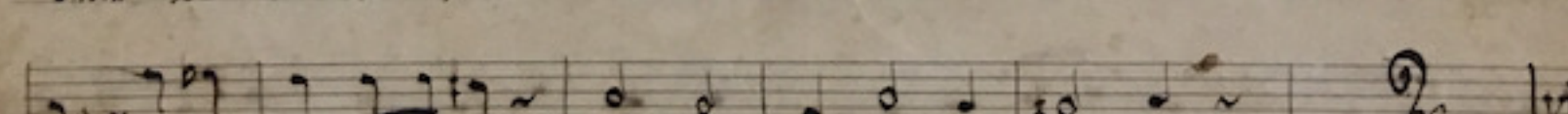
is! Ky ri - e - e - le -



i son Ky ri e e le i son Ky ri e - e le i son



Chri ste e le i son Chri - ste e le i son Chri ste Chri ste e le i



son Chri ste e le i son e - le - i son



**FIN**



Ky - ri - e - lei - son - - lei - son Ky - ri - e - lei - son

- Ky - ri - e Ky - ri - e - lei - son

*Lento* Pre - qui - um ae - ter - nam do - na - is Do - mi - ne et lux et

lux per - pe - tu - a lu - ce - at lu - ce - at - is In me - mo - ri - a ae

ter - na - e - rit - fus - tus: ab au - di - ti - o - ne ma - la - non - ti - - me - - bit.

ab au - di - ti - o - - nem - ma - la - non - ti - me - bit non - ti - me - bit ab - sol - ve

Do - mi - ne a - ni - mas o - mni - um fi - de - li - um de - fun - cto - rum ab

o - mni - vi - uo - lo - de - li - cto - rum Et lu - cis ae - ter - nae et

lu - cis et lu - cis ae - ter - nae be - a - ti - tu - di - ne be - a - li - tu - di - ne per - fru

i - per - fru i - per - fru i

Di - es i - rae Di - es il - lo - sol - vet sae - clum sol - vet

sae - clum in - fa - vil - la - tus - te Pa - tris cum si - bo - gl - la - tus - te Pa - tris cum si - bo - gl - la - cum si



hgl la *Quon- tus tre mor est fu tu rus* *Quon- tus tre mor est fu tu rus*

*Quando ju- dex est ven tu rus cun-cta stric- te dis- cus su- rus cun-cta stric- te dis- cus*

*su- rus cun-cta stric- te dis- cus su- rus cun-cta stric- te - dis- cus su-*

*rus* *Tu ba mi rum spar- gens so- num* *per se pul- cra*

*re- gi o- num co- get co- get om- nes co- get om- nes an- ti- thro-*

*num* *Mors - stu- pe- bit et ma- tu- ra* *cum re- sur- get*

*cre- a- tu- ra* *ju- di- can- ti- res- pon- su- ra* *res- pon- su-*

*ra* *res- pon- su- ra* *Solo de Baixa* **29** *Solo de*

*Tenor* **24** *Rex Rex Rex tre men- dae ma- ges- ta- tis*

*Rex Rex Rex tre men- dae ma- ges- ta- tis* *qui sal- van- dos*

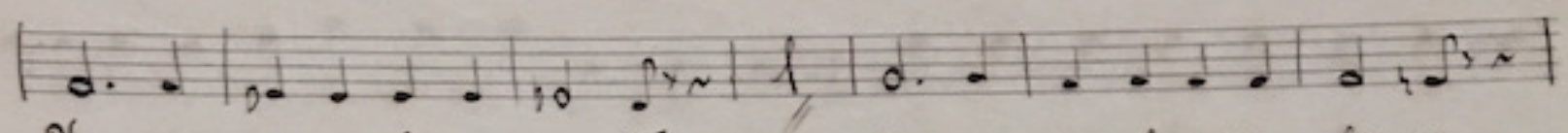
*sal- vas gra- tis sal- va- me- fons pi- e- ta- tis* *Re- cor- da- re- Je- su*

*pi- e* *quod sum cau- sa tu- ae- ri- ae* *ne- me- per- das il- la- di- e*

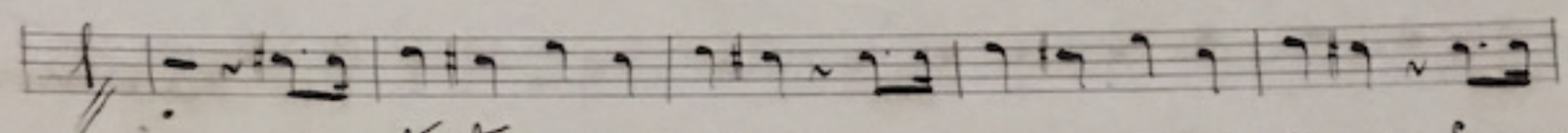


Guae reus me re disti las sus re de mis ti exu cem pas sus  
 tan tus la bor tan tus la bor non sit cas - sus *p* fus te qui dex ul ti  
 o nis do num fac re mis si o nis an te di em an te di em ra ti  
 o - - - nis *Adagio* *rit* *molto* In gemis co In - ge mi - sco  
 tam - quam re - us cul pa - ru bet vul tus - me us sup pli can - ti - par ce  
 De - us qui Ma ri - am ab sol - vi sti et - la tro - nem ex au di - - sti  
 mi - hi quo - que spem - de di - sti Pra ces me ae non sunt di gnae sed tu  
 bo - nus fac - be - ni - que ne - pe ren - ni ex a mer i - que ne - pe  
 ren - ni ex a mer i - - que ne pe ren - ni ex a mer i - que  
*molto rit* *tutti* In ter o res lo cum pra e sta  
 et ab hac dis mense que stra sta tu ens in - par te de - xtra Con fu  
 to tis ma le di ctis flam mis a cri bus ad di ctis *VIRE*

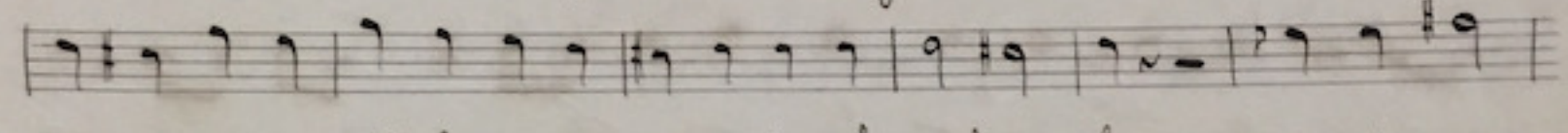




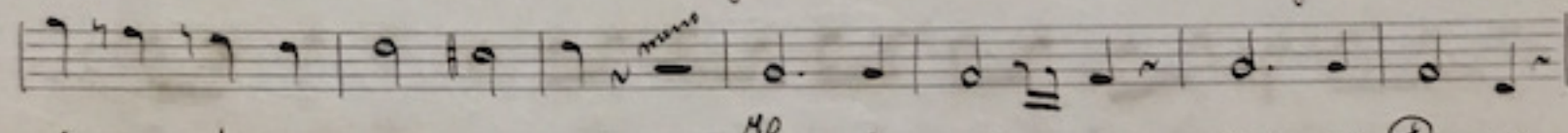
Vo ca me cum be ne di ctis O ro sup plex et ac cli nis



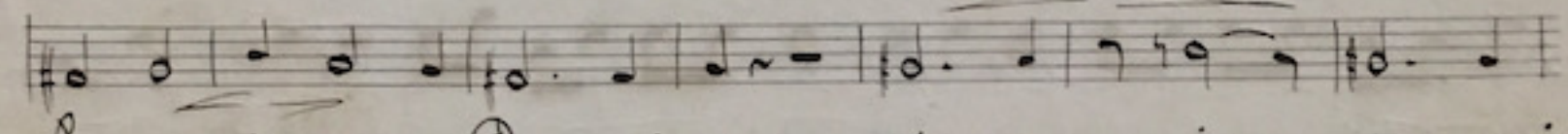
cor con tri tum qua si ci nis ge re cu ram me i fi nis Sa cry



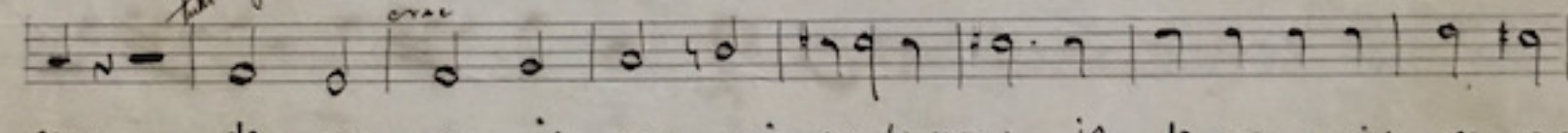
ms sa di es il la qua re sur get ex fa vil - la ju di can



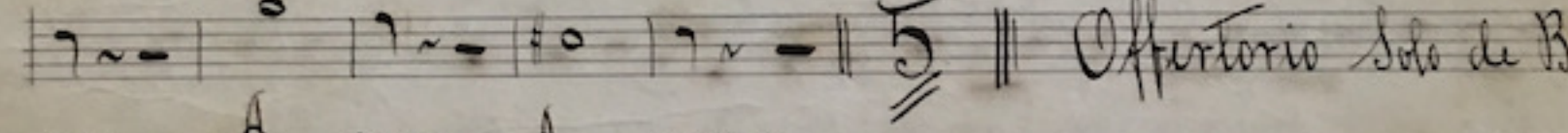
dus - ho mo re - us Ho mi ex - go par - ce De us



Pi e Je su - Do mi ne do na e is re qui

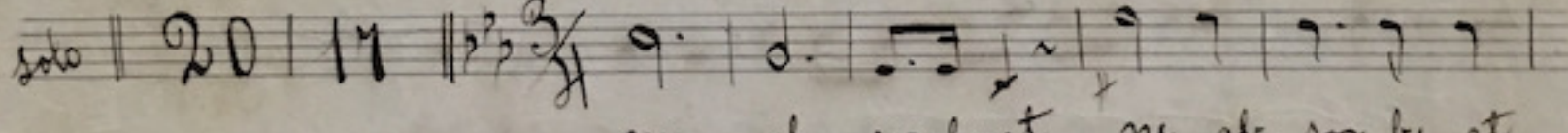


em do na e is re qui em do na e is do na e is re qui

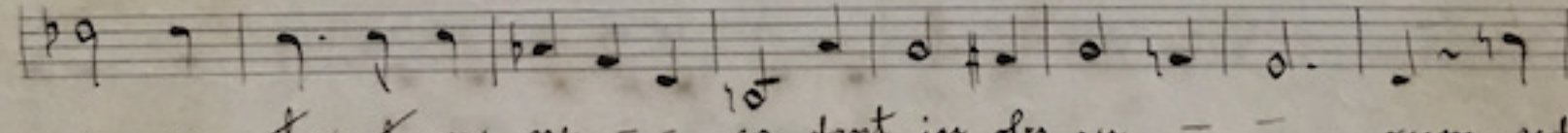


em A men A men

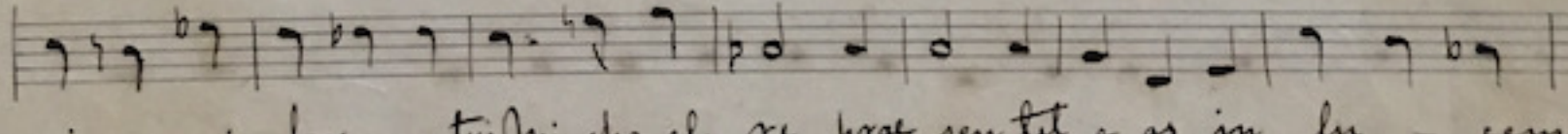
### Offertorio Solo de Baixa



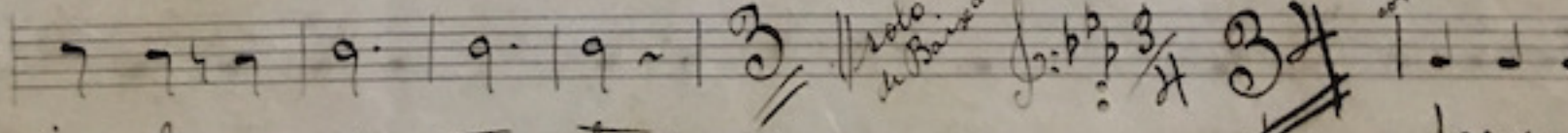
ne ab sor be at ne ab sor be at



e as tar ta rus ne - - ca dant in des cu - - rum sed



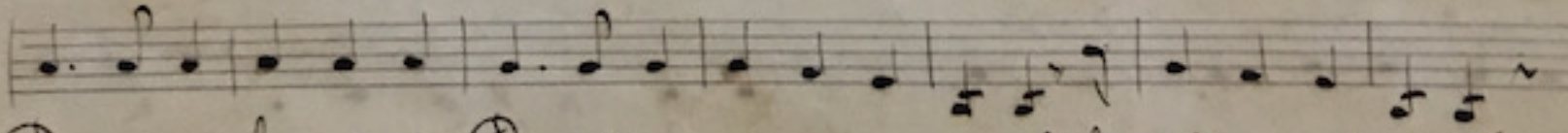
ri - qui fer san ctus Mi cha el re prae sen tat e as in lu - cem



in lu cem san - ctam

### Solo Baixa

fac e as



Do mi ne fac e as Do mi ne de - - mor ti trans i re ad vi tam

VIRE



quam o lim A bra hae quam o lim A bra hae pro mi ri et et re mi ni

Sanctus

pus et se mi ni e - pus  
Sanctus Sanctus Sanctus Do mi nus De us Sa ba oth

ple ni sunt coe li et ter ra glo ri a - tu - a Ho san na Ho

san na Ho san na in ex cel - sis in ex cel sis in ex cel - sis

Benedictus Be ne di - ctus qui ve - nit in

no mi ne Do mi ni in no - mi ne Do - mi ni Ho san na

Ho san na Ho san na in ex cel - sis in ex cel sis

Agnus Dei Agnus Dei qui tol lis pec ca ta

mundi do na e is do na e is re qui em Agnus

De i qui tol lis pec ca ta mun di do na e is

do na e is re qui em Agnus Dei qui tol lis



que ca ta mundo na e is do na e is re qui em um pi ter  
nam Communionio Lux ac ter - na

lu ce at e is Do mi ne cum san ctis tu is in ae ter -

mum qui a pi us pi us es Re qui em - ae

ter - nam do na e is Do mi ne et lux per pe tu

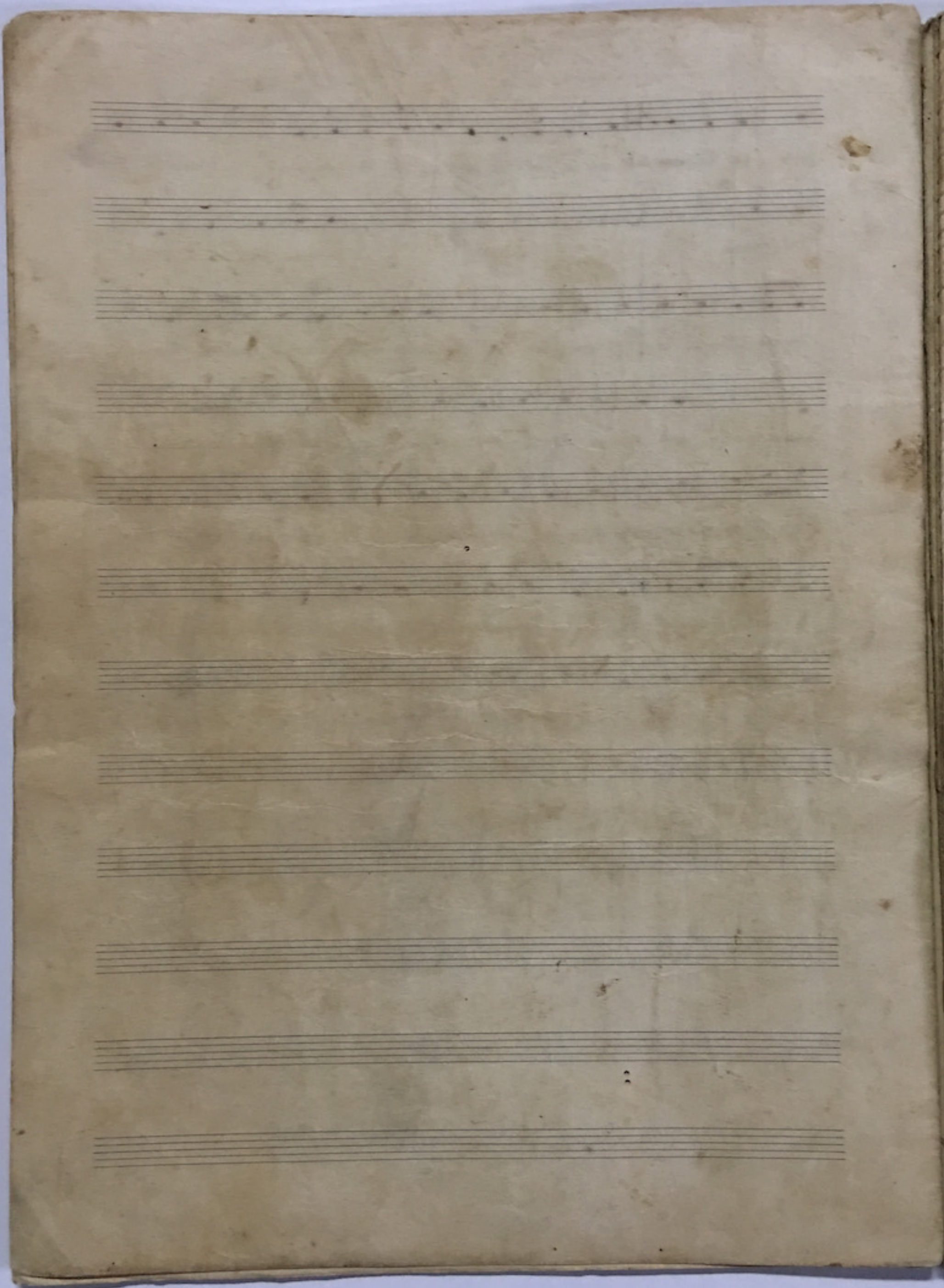
a lu ce at e is cum san ctis tu is in ae ter num

qui a pi us es qui a pi us es qui a pi - us pi - us

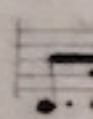
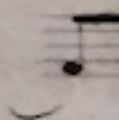
is Fim Linda 23-9-904

João Antonio Romão

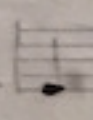




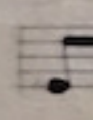
Con  
to  
Larg



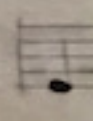
lu



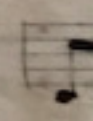
vi



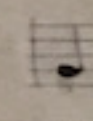
ca



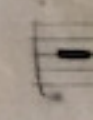
ne



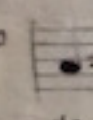
lu



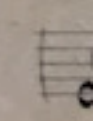
is



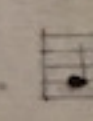
Solo



ti



ch



z



# Contralto Missa de Requiem

F. Paderj. Man. et f.

*to*  
Solo

Re qui em ae ter nam de na e is - Do mi ne et  
 - lux per pe tu a - lu ce at e - is et - lux per pe tu a - -  
 lu ce at e is Te de us in si on et ti bi red de tur  
 vo tum in fe re sa lem ex au di ex au di o - ra ti o nem me am ad te om nis  
 cae coe re mi et. Requiem ae ter nam de na e is - Do mi  
 ne et - - lux per pe tu a - lu ce at e - is et - lux per pe tu a - -  
 lu ce at e is lu ce at lu ce at lu ce at lu ce at i  
 is lu ce at e - is

Segue Kirie

Solo

Ky ri e e le i son Ky ri e e le i son Ky ri e e le i son  
 Ky ri e e le i son Ky ri e e le i son Ky ri e e le i son  
 Ky ri e e le i son Ky ri e e le i son Ky ri e e le i son  
 Ky ri e e le i son Ky ri e e le i son Ky ri e e le i son



Hy ri e e le son Hy ri e e - le - - - i - son Hy ri e

Deque Gradual

Hy ri e e le i son Hy ri e e - le i son

De qui em ae ter - nam do na e - is Do mi ne et lux et

lux per pe tu a lu ce at lu ce at e - is ab au di ti o - -

mem - ma la non ti me bit non ti me bit. ab - sol ve Do mi ne a ni

mas - o - mni um fi de li um de fun cto - rum ab om ni vin cu lo de li

cto - rum Et lu cis ae ter nae et lu cis et lu cis ae ter - nae be a ti

tu di ne be - a ti tu di ne per fru i per fru i per fru i

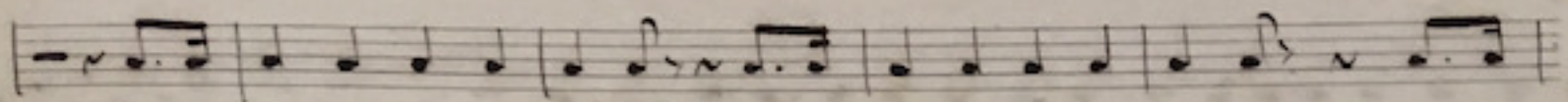
Di es i nae di es il la sol vet

sae clum sol vet sae clum in fa vil la tis te Da vid cum si byl la tis te

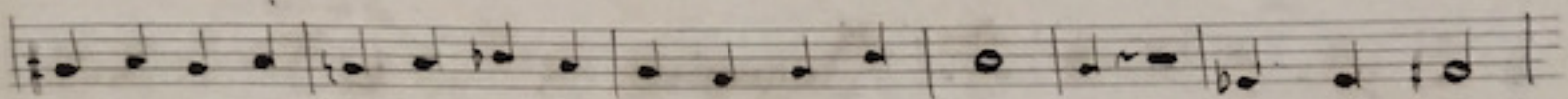
Da vid cum si byl la cum si byl la Quan tus tre mor est fu tu rus

VIARE  
Quan tus tre mor est fu tu rus

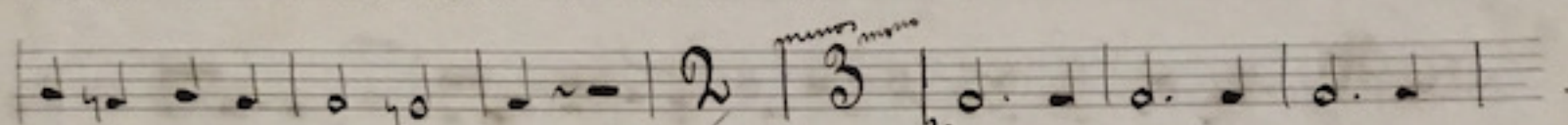




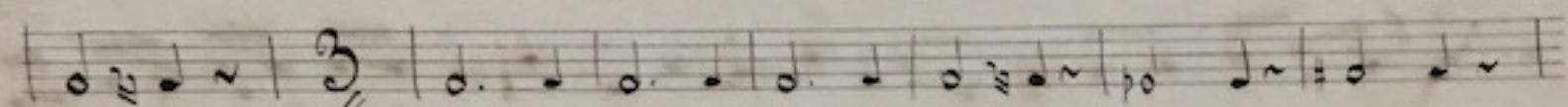
Quando fu des est rex tuus cum eta stri ete dis cus su rus cum eta



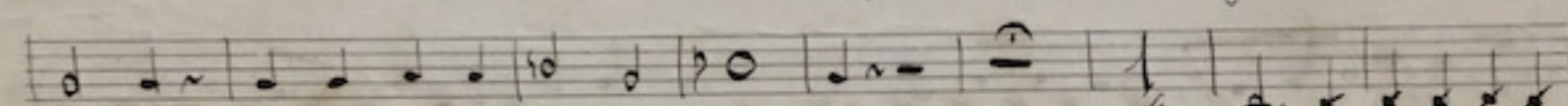
stri ete dis cus su rus cum eta stri ete dis cus su rus cum eta stri



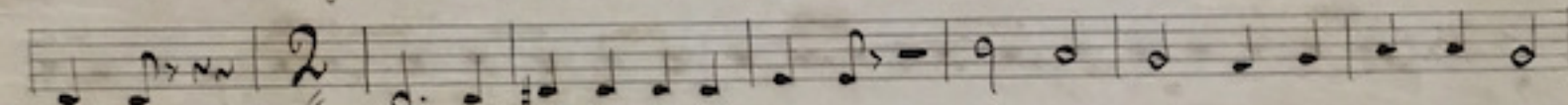
ete - dis cus su - rus Ten ba mi rum spar gens



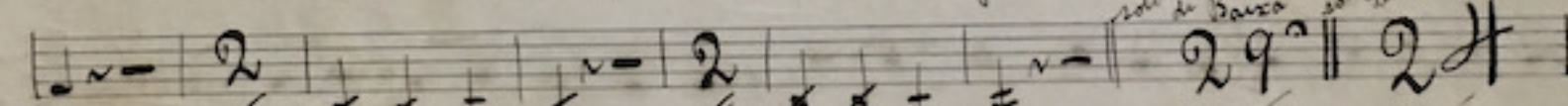
so num per se pul era re gi o num co get co get



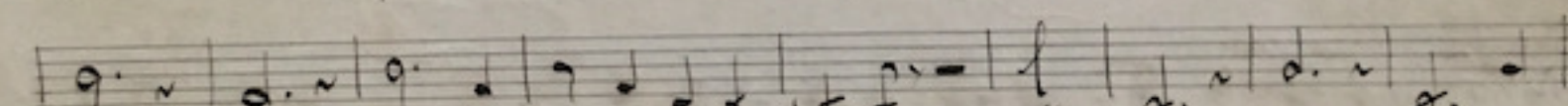
on nes co get on nes an te thro - num Mon stru pe bit et na



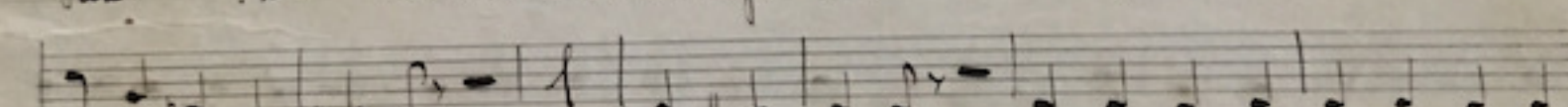
tu ra cum re sur get ere a tu ra fu di can ti - res pon su



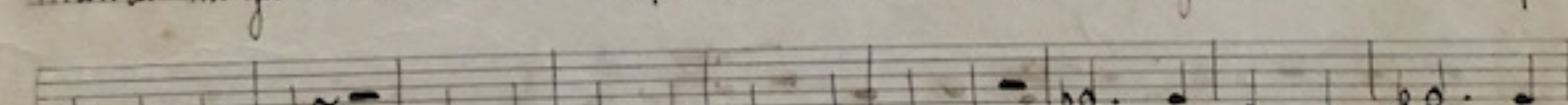
ra res pon su ra res pon su ra



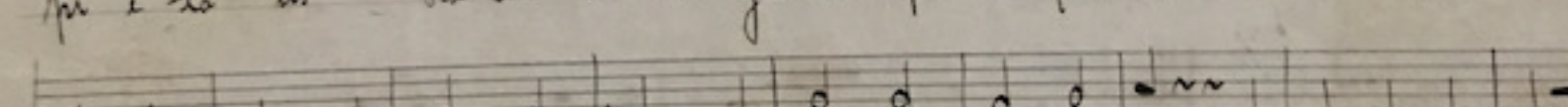
Rex Rex Rex tre men dae ma ges ta tis Rex Rex Rex tre



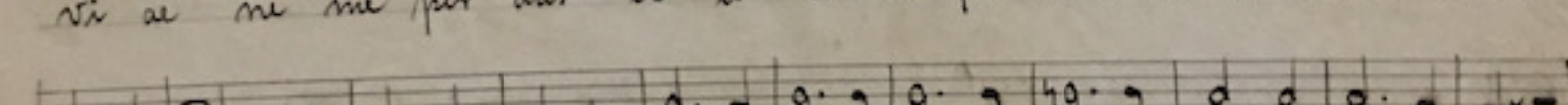
men dae ma ges ta tis qui sal van dos sal vas gra tis sal va me fons



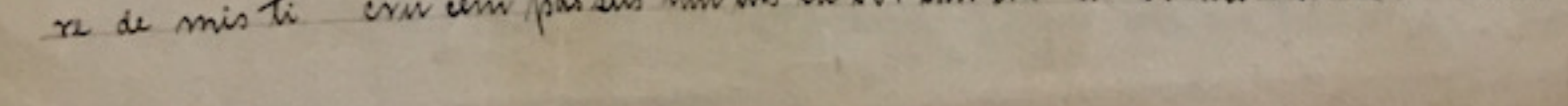
pi e ta tis Re cor da re ge su pi e quod sum cau sa tu a



vi a me me per das il la di e quae vni me re di sti las sus



re de mis ti cum cum pas sus tan tus la bor tan tus la bor non sit cas - sus





80  
 Jus te fu des u ti o nis de num fa re mis si o nis an te di em an te di em  
 ra ti o - nis  
*Inter Oves* *solo de Soprano* 65

*cello*  
 In ter o ves lo cum praesta et ab hac dis me se que tra  
 sta tu aus in - par te de - extra Con fu da tis ma le di ctis flam mis a cri bus ab  
 di ctis ro ca me cum ba ne di ctis o ro sup plex et ac cli nis

cor con tri tum qua si ci nis ge re cu ram me i fi nis Sa cræ mo sa di co  
 il la qua re sur get ex fa vil la Ju di can dus - ho mo re -  
 us *mune* Heu ie ex go par ce De us li e Je su Do mi ne do na  
 e is re qui em do na e is re qui em do na e is do na e is

re qui em A men A men 5 || *Offertorio Solo de Baixo*

*Offertorio* *solo de Baixo* 20 17  
 ne ab sor be at ne ab sor be at e as tar ta rus  
 ne ca dant in obo cu - - - rum si si - qui fur same tus Mi cha el re po re



*Solo de Baixo*  
sen - tet e as in - lu cem in lu cem san - ctam **37** fac e as

Do mi ne fac e as Do mi ne de - mor te trans i re ad vi tam quam o lim

et bra hae quam o lim et bra hae pro mi si sti et re mi ni e - jus et

re mi ni e - jus **Sanctus** *San ctus sanctus san*

ctus Do mi nus De us Sa ba oth ple ni sunt cae li et ter ra glo ri a - tu -

a Ho san na Ho san na Ho san na in ex cel sis in ex cel sis in ex cel

**Benedictus** *in nomi ne Do mi ni in*

no mi ne - Do - mi ni Ho san na Ho san na Ho san na - in ex

cel - sis in ex cel - sis **Agnus Dei** *Allegro*

*Solo de Baixo*  
A gnus De i qui tol lis pec ca ta mun di do na e is do na

e is re qui em A gnus De i qui tol lis pec ca ta

mun di do na e is do na e i re qui em

29. V.  
e i sono



Agnus dei qui tol lis pec ca ta mun di do na e is do na

e is re qui em sem pi ter - - - nam **Communio**

Lux ae ter - na lu ce at e is Do mi ne

Cum san ctis tu is in ae ter num qui a pi us pi us es Re qui

em - ae ter num do na e is Do mi ne et lux per pe tu a

lu ce at e is cum san ctis tu is in ae ter num qui a pi us

es qui a pi us es qui a pi - us - pi - us es.

Sinda 25 de Setembro de 1907

João Antonio Romão



# Tenor Missa de Requiem

*Sang. Sostenuto*  $\text{G} \text{ } \text{C} \text{ } 2$  Requiem a ter nam do na

e is Do mi ne et lux per pe tu a lu ce at e is et lux per

pe -- tu a --- lu ce at e is Te de et hymnus De us in Si on et

ti bi rad de tur ro tum in se om so lem ex au di ex au di o ra ti

o nem me am ad te om nis ca ro ra ni et Requiem e

ter nam do na e is Do mi ne et lux per pe tu a lu ce at e is

et lux per pe -- tu a --- lu ce at e is lu ce at lu ce at

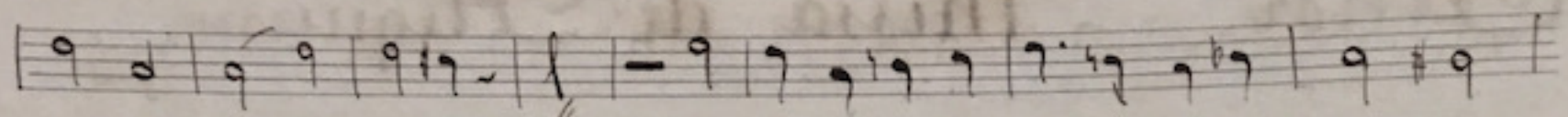
lu ce at lu ce at e is lu ce at e - is

*All. mod.* Ky ri e e le i son Ky ri e e le i

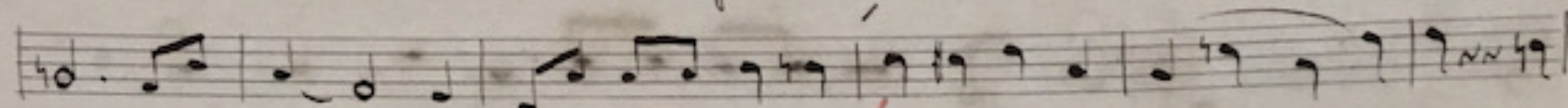
son Ky ri - e - Ky ri e e - le - i son Chris ti

Chris - te e le i son Chris - te Chris - te e le i son Chris - te e le i son

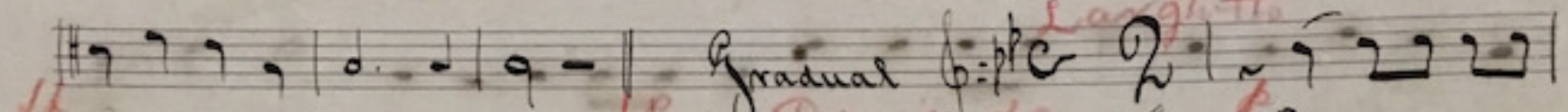




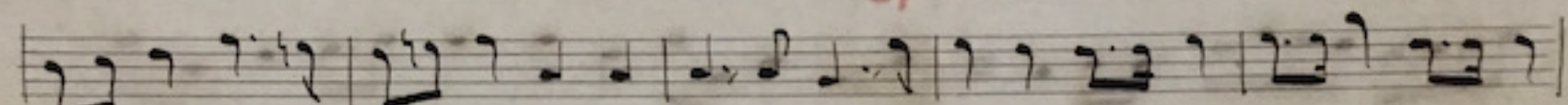
Chri - ste - le i son Ky - ri - e - le i son e - le i



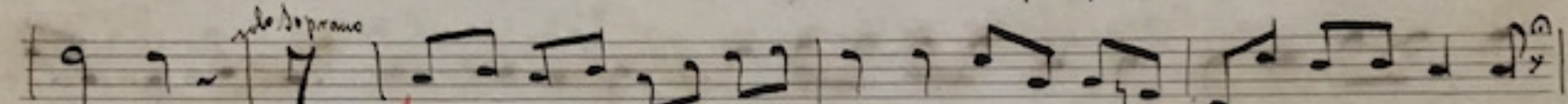
son e - le - i son e - le i son e - le - i son e



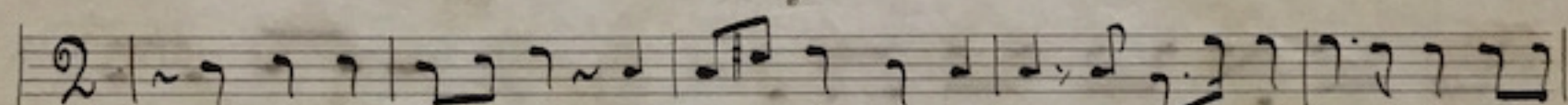
le i son e - le i son *Gradual* *Parva Deprecatio Epistola* *Larghetto* Be - qui um ae



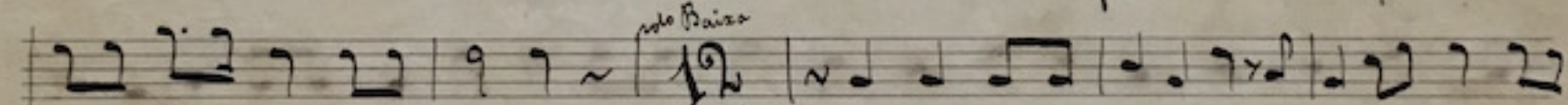
ter - mam do ma e - is Do mi ne et lux et lux per pe tu a lu ce at lu ce at



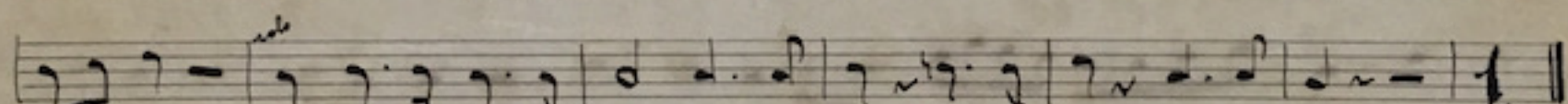
e is *ab au di ti o - - - nem ma la nam te me bit - non ti me bit*



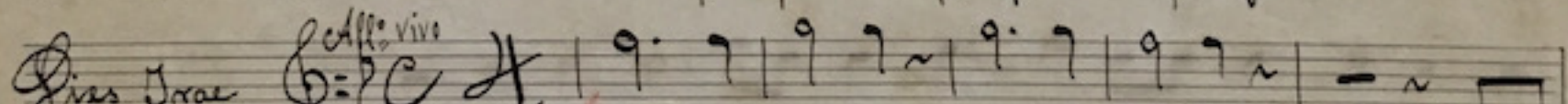
ab sol ve Do mi ne a ni mas o mni um fi de li um de fun to rum ab



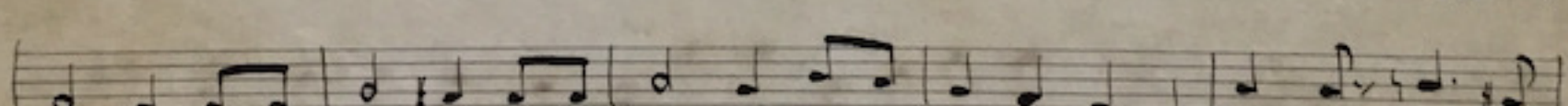
om ni um in lo de li eto rum *Et* lu cis ae ter - nae et lucis et lu cis ae



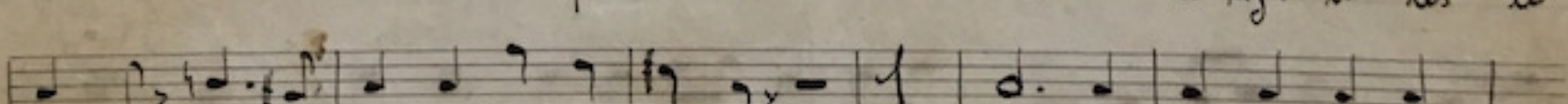
ter - nae Be a ti tu di ne per fru i per fru i per fru i



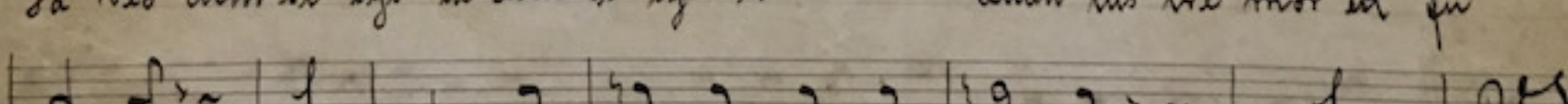
*Gloria* *Allegro vivo* *Di es i nae Di es il la* *sol ret*



sae lum sol ret sae lum in fi vil la tes te Da vid cum si bñl la tes te

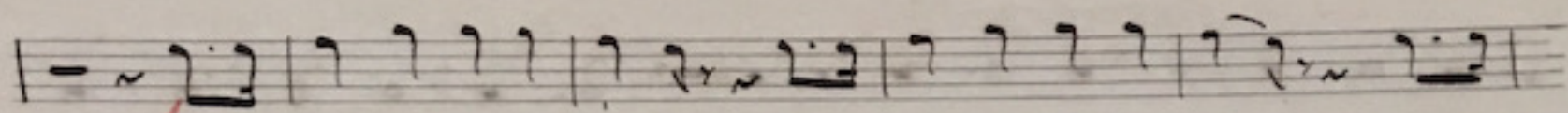


Da vid cum si bñl la cum si bñl la *Quan tus tre mor et fu*

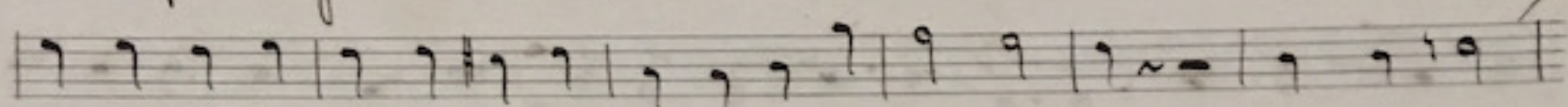


tu rus *quan tus tre mor et fu tu rus*

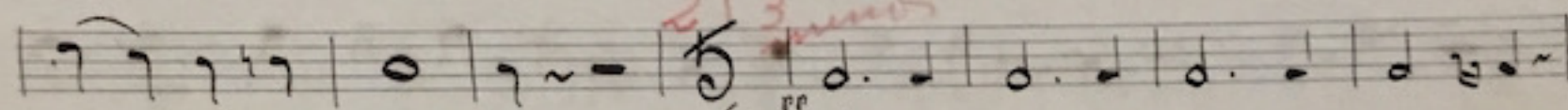




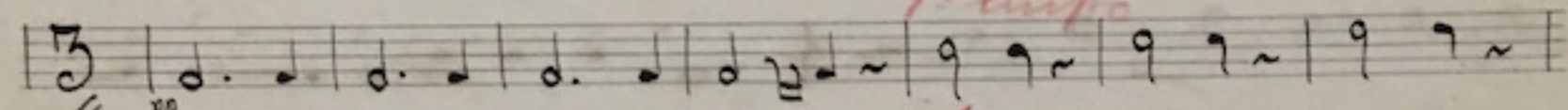
quam do mi nus ex al tis si mus cu m to tri ste dis cus su mus cu m to



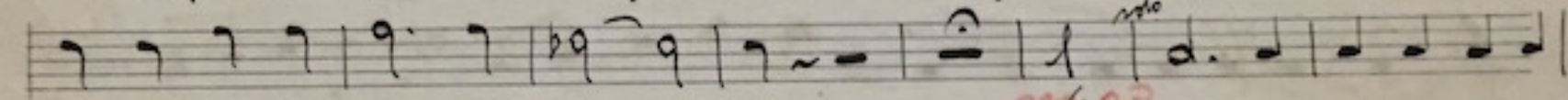
tri ste dis cus su mus cu m to tri ste dis cus su mus cu m to tri



te dis cus su mus Tu ba mi num spar ges so num

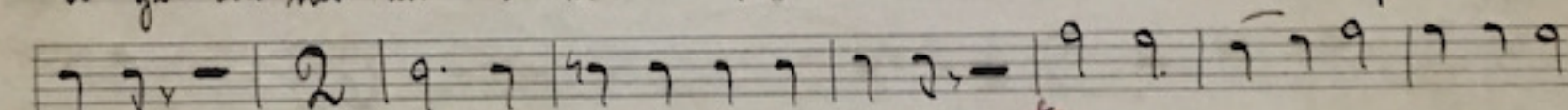


per se pul cra re gi o num co get co get om nes

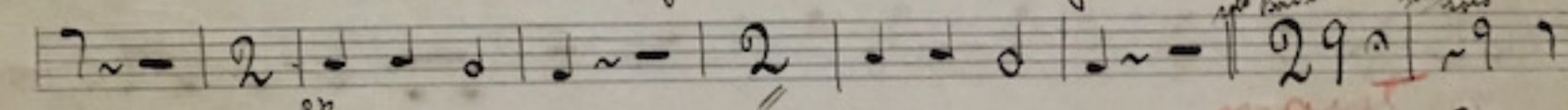


co get om nes an ti tho - num

Mors sta pe bit et na



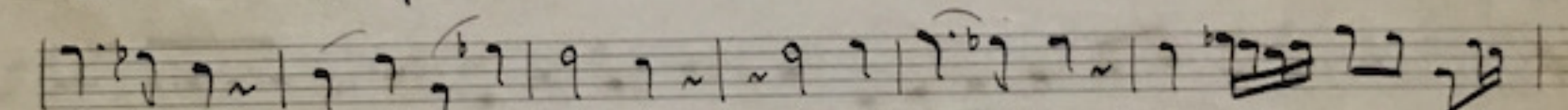
tu ra cum re sur get ere a tu ra fu di can ti res pon su



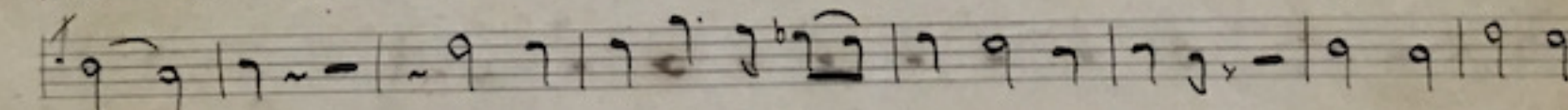
ra res pon su ra

res pon su ra

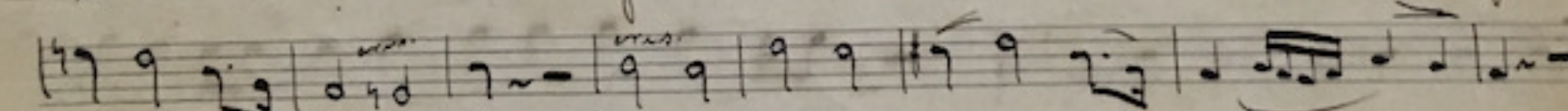
Quid sum



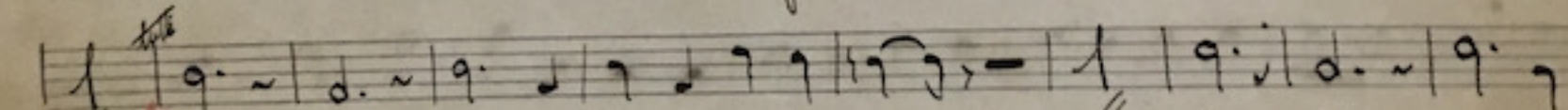
mi - ser e re - di - ctu mus Quem pa tre - num ro - ga -



tu - mus cum vi xer - tus - sit - re cu mus cum vi xer tus

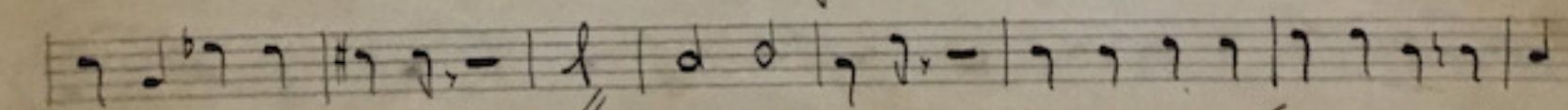


sit - re - cu - mus cum vi xer tus sit re cu mus



Rex Rex Rex tra men da ma jes ta tis

Rex Rex Rex tra



men da ma jes ta tis

qui sal vas do sal vas gra tis sal va me for pi e ta



tis *pp* Re cor da re fe cu pi e quod sum cau sa tu a  
 ri a ne me per das il la di e qua rum me u di sti las  
 rum *cresc.* re de mis ti cum cum pos sus. *f* tan tus la bor tan tus  
 la bor non rit eas sus *pp* Jus te ju dex ul ti o nis  
 do num fac re mis si o nis *f* an te - de - em an te di om ni a ti  
 nis *Andantino* *65* *Inter Oves*  
*coll. vivo* *f* *Inter Oves* lo cum pro sta et ab hac dis me re  
 que stra sta tu ens in - par te de - extra con fu ta tis ma le di ctis flam mis a vi bus *ad*  
 di ctis no ca me cum be me di ctis o ro  
 sup plex et a di nis *f* cor con tri tum quasi ci nis ge ra cu ram me i  
 fi nis *f* La crij me sa di es il la, qua re sur get ex fa vil - la  
 ju di cam dus - ho mo re us *meno meno* Heu is er go par ce De us *vire*



Pa - te - re Je - su Do - mi - ne do - ma - e is - ra qui em do - ma - e - is

ra qui em do - ma - e is do - ma - e is ra qui em A - men A - men

**Offertorio** *Andante* *20* *17* *tutti* *me ab sor be at me ab sor be at*

e as tra - ta - mus me - - ca - dunt in - des en - - - cum - mis - si - qui per san - ctus

Al - ti - sta - el - re - pro - ba - rem - tet e as in lu - cem in lu - cem san - - ctus

*1.º Tempo* *p* fac e as Do - mi - ne fac e as Do - mi - ne de - morte laus i - ra ad vi - tam

quan - to lim A - bra - ham quan - to lim A - bra - ham pro - mi - se - sti et re - mi - si - e -

per et re - mi - si - e - per **Sanctus** *Sanctus* *San*

ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth *ple ni sunt coe - li et ter ra glo - ri - a - tu -*

a Ho - san - na ho - san - na ho - san - na in ex - cel - sis in ex - cel - sis in ex - cel - sis

**Benedictus** *Andante* *3* *in nomine Domini*

no - mi - ne - Do - - mi - ni Ho - san - na Ho - san - na Ho - san - na in ex - cel - sis in ex - cel - sis



*Alligretto*  
 Agnus Dei  $\text{G}:\flat\frac{3}{8}$   $\text{f}$  |  $\text{A} \cdot \text{g} \cdot \text{nus} \cdot \text{De} \cdot \text{i} \cdot \text{qui} \cdot \text{tol} \cdot \text{lis}$   $\text{p} \cdot \text{re} \cdot \text{ca} \cdot \text{ta} \cdot \text{mun} \cdot \text{di}$   
 do na e is re qui em  $\text{A} \cdot \text{g} \cdot \text{nus} \cdot \text{De} \cdot \text{i} \cdot \text{qui} \cdot \text{tol} \cdot \text{lis}$   $\text{p} \cdot \text{re} \cdot \text{ca} \cdot \text{ta}$   
 mundi  $\text{Do} \cdot \text{na} \cdot \text{e} \cdot \text{is} \cdot \text{do} \cdot \text{na} \cdot \text{e} \cdot \text{is} \cdot \text{re} \cdot \text{qui} \cdot \text{em}$   $\text{A} \cdot \text{g} \cdot \text{nus} \cdot \text{De} \cdot \text{i} \cdot \text{qui}$   
 to lis  ~~$\text{Do} \cdot \text{na} \cdot \text{e} \cdot \text{is} \cdot \text{do} \cdot \text{na} \cdot \text{e} \cdot \text{is} \cdot \text{re} \cdot \text{qui} \cdot \text{em}$~~   $\text{p} \cdot \text{re} \cdot \text{ca} \cdot \text{ta} \cdot \text{mun} \cdot \text{di}$   
 do na e is re qui em  $\text{rum} \cdot \text{pi} \cdot \text{ter} - - \text{nam}$

*And.*  
 Communio  $\text{G}:\flat\frac{3}{8}$   $\text{f}$  |  $\text{Lux} \cdot \text{ae} \cdot \text{ter} - \text{na}$   
 lu ce at e is Do mi ne  $\text{Com} \cdot \text{san} \cdot \text{ctus} \cdot \text{tu} \cdot \text{is} \cdot \text{in} \cdot \text{ae} \cdot \text{ter} \cdot \text{num}$   $\text{qui} \cdot \text{a}$   
 qui as pi us  $\text{Re} \cdot \text{qui} \cdot \text{em} \cdot \text{ae} \cdot \text{ter} \cdot \text{nam} \cdot \text{do} \cdot \text{na} \cdot \text{e} \cdot \text{is} \cdot \text{Do} \cdot \text{mi}$   
 ne  $\text{et} \cdot \text{lux} \cdot \text{per} \cdot \text{pe} \cdot \text{tu} \cdot \text{a}$   $\text{lu} \cdot \text{ce} \cdot \text{at} \cdot \text{e} \cdot \text{is} \cdot \text{com} \cdot \text{san} \cdot \text{ctus} \cdot \text{tu} \cdot \text{is} \cdot \text{in} \cdot \text{ae} \cdot \text{ter}$   
 num  $\text{qui} \cdot \text{a}$   $\text{pi} \cdot \text{us}$   $\text{qui} \cdot \text{a}$   $\text{pi} \cdot \text{us}$   $\text{qui} \cdot \text{a}$   $\text{pi} - \text{us} -$   
 $\text{pi} - \text{us}$

Sindamonhangaba 1-10-907

João Antonio Romão  
*[Signature]*

*Bais*



tu a luce at e is cum sanctis tu is in ae ter

qui a pi us qui a pi - us -

Sindamonhangaba 1-10-907

João Antonio Romão

lll



Baixa

# Missa de Requiem

Padre Jo. Mauricio et. g.

*Lang<sup>to</sup> sostenuto*

Re-qui-em ae-ter-nam do-na e-is So-mi-  
ne et - lux per-pe-tu-a + luce at e-is et - lux per  
pe-tu-a - - luce at e-is Te-de cet hij-mnus,  
De-us in Si-on et ti-bi red-de-tur vo-tum in fe-ru-sa  
lem ex-au-di ex-au-di o-ra-ti-o nem me-am ad ti-om-nis  
cae-ro-ra-ni-et. *A* *p* Re-qui-em e-ter-nam do-na  
ae-is So-mi-ne et - lux per-pe-tu-a - luce at e-is  
et - lux per-pe-tu-a - - luce at e-is luce at  
lu-ce at lu-ce at lu-ce at e-is lu-ce at e  
*Allegro moderato* *Andante* Kyrie Ky-ri-e e  
is  
le-i-son Ky-ri-e - Ky-ri-e e le-i-son *V.S.*



A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth notes, quarter notes, and half notes, some beamed together. There are several accidentals, including naturals and sharps. The piece concludes with a double bar line.

ste e le i son Chri -- ste e le - i - son Chri - ste es - - -

lis-son      //      Ky-ri - e   e - le - - i son - e

le - - - i son Ky ri e e le i son Ky ri

Gradual *pi de Joia da Epistola*

e e le i son Re - qui em al

for some days in the morning and late in the afternoon

lu ce at lu ce at e is ab au di ti o - - -

non - ma - la non ti me bit non ti me bit      Alb-sol - ve

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is in a historical style, with some notes beamed together. The staff is a single line with a clef that is partially obscured or faded.


Do mi ne a ni mas - o mi ni um fi de li um de fun cto - rum

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper.

O mmi vin cu lo de li cto rum Et gra ti a tu a il lis su  
ba ba ba ba ba

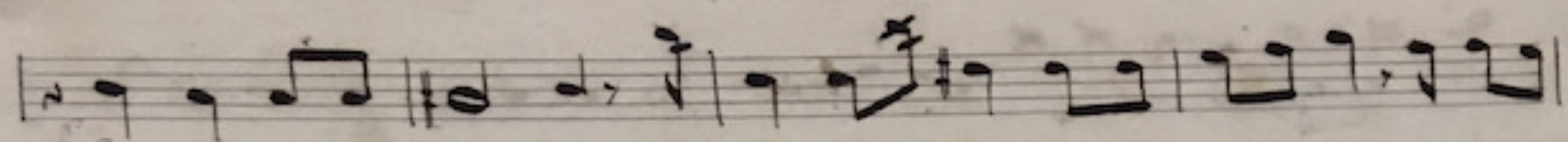
A single staff of handwritten musical notation. The notation includes several eighth and sixteenth notes, some beamed together, and several rests. The handwriting is fluid and characteristic of 18th-century manuscript notation.

ren-te me re an-tur me re an-tur e ra de re fu-di ci um

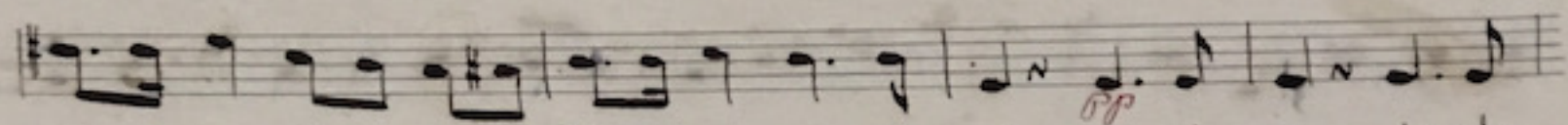

 VIRE *Subito*  
 In di ci um ul ti a nis ul ti a nis

for all the same in the same

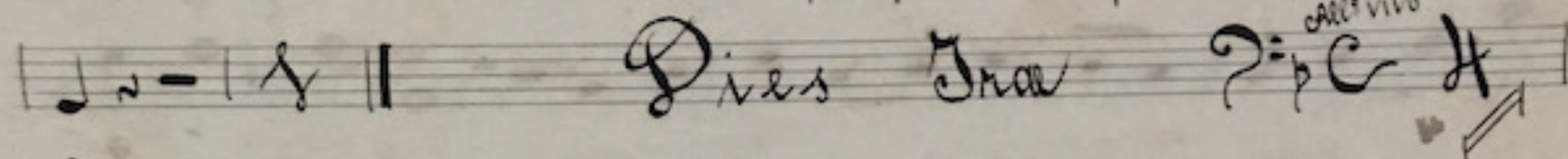




Et lu cis ae ter nae et lu cis et lu cis ae ter - nae be a ti

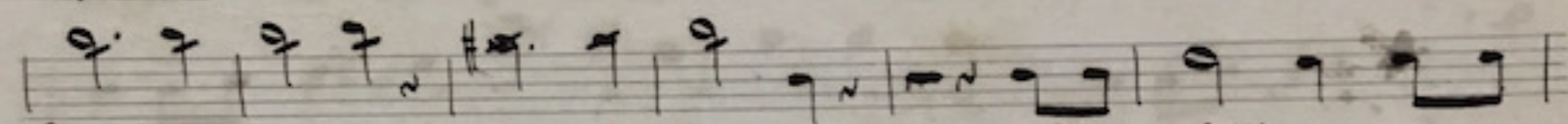


tu di ne be - a ti tu di ne per fru i per fru i per fru

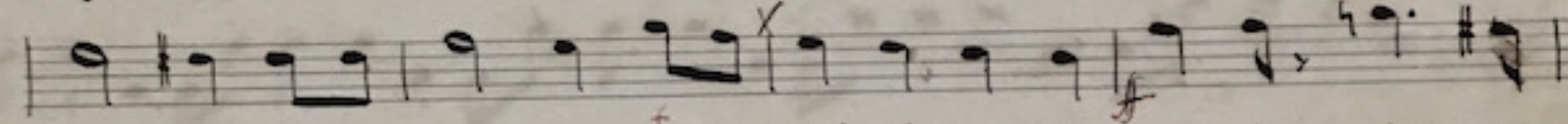


*Dies Irae*

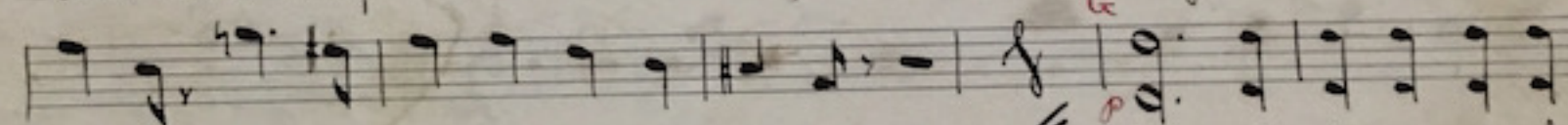
*all. vivo*



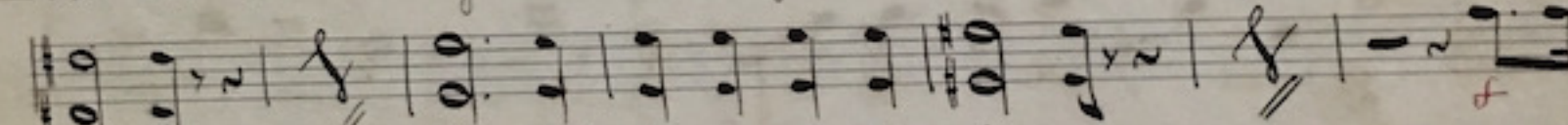
Di es i nae di es il la sol vet sae clum sol vet



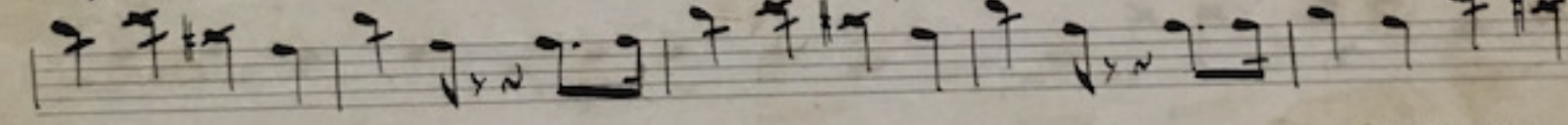
sae clum in fa vil la ter ti Da vid cum si bijl la tes ti



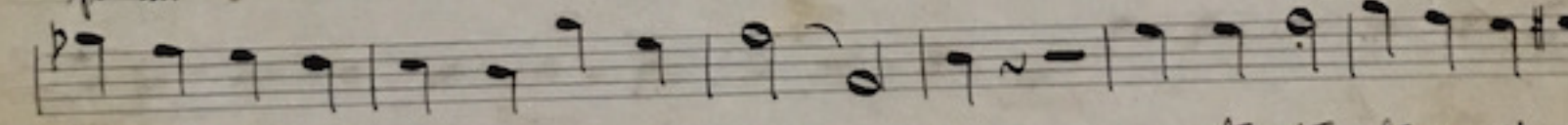
Da vid cum si bijl la cum si bijl la Quam tus tre mor est fu



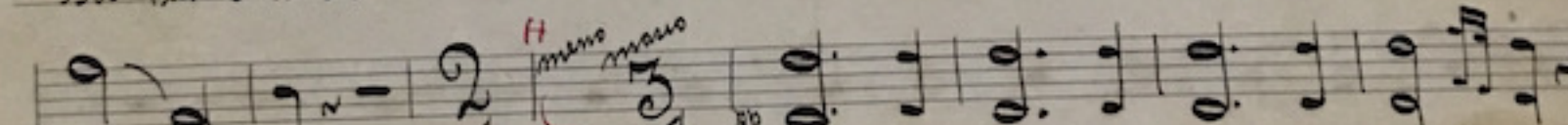
tu rus Quam tus tre mor est fu tu rus quan do



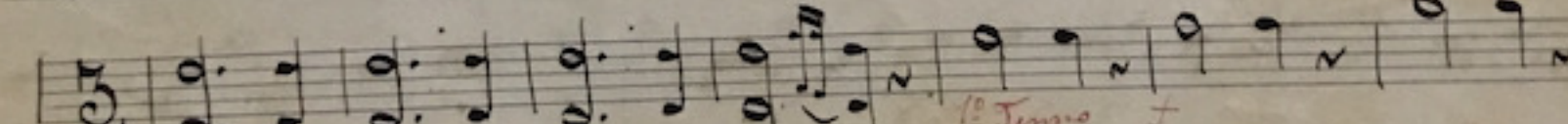
per des est van tu rus cum eta stri ete dis cus su rus cum eta stri ete dis cus



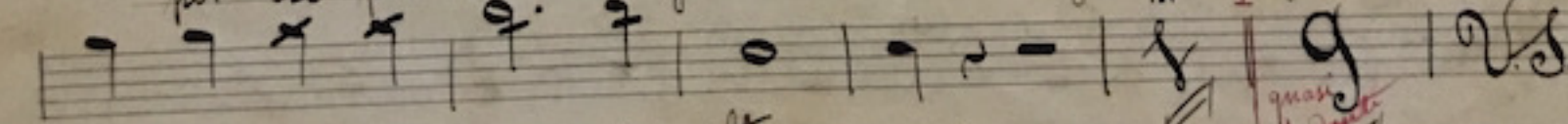
su rus cum eta stri ete dis cus su - rus cum eta stri ete + dis cus



su - rus In ba mi rum spar - gens so num



per se pul era re gi o num co get co get om nes



co get om nes an te thro num

*quasi Andante*



*tutti*

*f* In di can ti - res pon su ra *pp* res pon su ra

res pon su ra *And. maestoso* Li ber scri p tus li ber scri p tus pro fe re tur

in quo to tum in quo to tum con ti ne tur un de mun dus

In di ce - - tur In dex er go cum se de - - bit

quid quid la - tet ap pa re - bit; nil in ul - tum re ma ne - bit nil in

ul tum re ma - ne - - bit *K solo tenor* *And. moder.* *ff* Rex

Rex Rex tre men dae ma jes ta tis Rex Rex Rex tre

men dae ma jes ta tis *M. moder.* qui sal van dos sal vas gra tis.

sal va me fons pi e ta tis Pe cor da re fe su pi e

quod sum cau sa tu ae ri ae ne me per das il la

di e quae reus me re di sti las sus *er.* re de - mi sti cru cem pas sus


*tutti* tan tus la bor tan tus la bor non sit cas sus *vire*



pp fus te fu dex ul ti o nis do num fac re mi si o nis

an te di em an te di em ra ti o - - - nis

Ingenisco  $2/2 \frac{3}{8}$  <sup>solo a soprano 12-21-13</sup> 65 <sub>Andantino</sub> | Inter Oves  $2/2$  <sup>coll'obvio</sup> C A


  
 Inter o res lo cum proe sta et ab hac dis me re que str

sta tu ens in - par te de - stra. con fu ta tis ma le di ctis flam mis

a cri bus ad di ctis vo ca me cum be ne di ctis

0 ro sup plex et ae li nis cor con tri tum qua si ci nis ge ra


cu ram me i fi nis *ff* Sa crij mo sa di es il la qua re sur get ex fa vil-

*R* *meno*

lã fu di can dus - ho mo re - us Je su er go par ce

De us. Pi e fe su Do mi ne do na e is re qui em

Do na e is re qui em do na e is do na e is re qui

5  enr. A men A - - - men 4 VIRE p. Offertorio  
1.º Tongo

Part 1. Narrative of No.



Offertorio

*Andantino*

Do mi ne Je su Chri ste Rex glo ri ae  
 li be ra a ni mas omni um fi de li um de fune to - rum de  
 poe nis in fer - ni et de pro fun do la - cu:  
 et de pro fun do la cu li be ra li be ra li be ra e as de  
 o ra le o - - - nis ne ab sor be at ne ab  
 sor be at e as tar ta us ne - - ca dant in obs cu -  
 rum sed si - qui fer san ctus ebbi cha el re proe sen - tet e as in  
 lux - cem in lux cem san - ctum quan to lim et bra hae  
 pro - - mi - si sti quan to lim et bra hae pro - - mi - si sti et  
 se mi ni e fus Hos ti as Hos ti as et pre ces ti - - bi -  
 Do mi ne lau dis of fe ri mus tu - - su si pi pro a ni ma bus  
 il - - lis qua - rum ho di e me mo ri am - - fa - ci mus

VIREJA



me - - mo xi am faci - - - mus: fac e as Do mi ne, fac e as  
Do mi ne de - - mor te trans-i re ad vi tam quam o lin

At bra hae quam o lin At bra hae pro - mi si sti et se mi ni e  
Sanctus

jus et se mi ni e - - jus  
San ctus San ctus, San ctus - Do mi nus De us Sa ba oth

ple ni sunt coe - li et ter na glo ri a - tu - a Ho san na Ho  
san na Ho san na in ex cel sis in ex cel sis in ex cel sis

Benedictus  
Ho san na Ho san na

Agnus Dei  
Ho san na - in ex cel sis - in ex cel sis

A gnus De i qui tol lis pec ca ta mun di,  
do na e is do na e is re qui em A gnus De i qui  
tol lis pec ca ta mun di  
vire

VIRE



do na e is do na e i re qui ~~em~~ <sup>X</sup> agnus De i qui

tel lis

que ca ta mundi do na e is do na e is re qui

Communionio

em sem pi ter nam sem pi ter nam. <sup>desp. da comunhão</sup> lava nam sy-

Lux ae ter - na lu ce at e is Do mi

ne cum san ctis tu is in ae ter num. <sup>crus.</sup> qui a pi us

pi us es. Re qui em ae ter nam do na e <sup>crus.</sup> Do mi ne

et lux per pe tu a lu ce at e is cum san ctis tu is

in ae ter num qui a pi us es qui a pi us es

qui a pi - us - pi - us es <sup>crus.</sup> <sup>ff. dim.</sup> **Fim**

Am

Simdammhangaba 25 de Setembro de 1907

João Antonio Romão



Handwritten musical score on three staves. The lyrics are in Latin, and the notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *pp* et lux per pe tu a lu ce at e is cum san cti tu - is *crus.*

Staff 2: in ae ter num qui a pi us es qui a pi us es *f*

Staff 3: qui a pi - us - pi - us es *crus.* *f dim.* **Fine**

Am d d d  
A m

Bindamonhangaba 25 de Setembro de 1907

João Antonio Romão



1<sup>o</sup> Violino

Missa de Requiem

do Sr. José Mauricio N.G.

Handwritten musical score for the first violin part of a Requiem Mass. The score is written on ten staves, with various musical notations including notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into sections: Kyrie, Gradual, and Vire. The Kyrie section is marked with a red 'A' and a red 'B'. The Gradual section is marked with a red 'D' and a red 'E'. The Vire section is marked with a red 'F' and a red 'G'. The score is written in a cursive, handwritten style.

*Kyrie* *Gradual* *Vire*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- 24 Trompas** (written in red ink, indicating the number of trumpets).
- pp** (pianissimo, written in black ink).
- trumpas** (written in black ink).
- João Baixo** (written in red ink, likely a signature or name).
- 22** (written in red ink, possibly a measure number).

The score is written in a historical style, with some staves showing complex rhythmic patterns and others featuring more melodic lines. The paper is aged and shows signs of wear, including creases and discoloration.



Handwritten musical notation on the left page, including the title "Dies Irae" and various musical staves with notes and clefs.

Handwritten musical score on the right page, featuring multiple staves of music. The score includes the following sections and markings:

- Adagio** (written in red ink at the top left)
- 24** (written in red ink below the first staff)
- M** (written in red ink above the fourth staff)
- N** (written in red ink above the fifth staff)
- Ingenisco** (written in black ink above the sixth staff)
- P** (written in red ink above the seventh staff)
- Inter Oves** (written in black ink above the eighth staff)
- Allegro** (written in black ink above the eighth staff)
- Vire** (written in black ink at the bottom right)



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. Red ink is used for certain markings, including the letter 'Q' at the top left, 'R' and 'S' on the second staff, 'T' on the fifth staff, and 'U' on the seventh staff. The score concludes with the text 'S. Sanctus.' written in a stylized script. The page is aged and shows signs of wear.

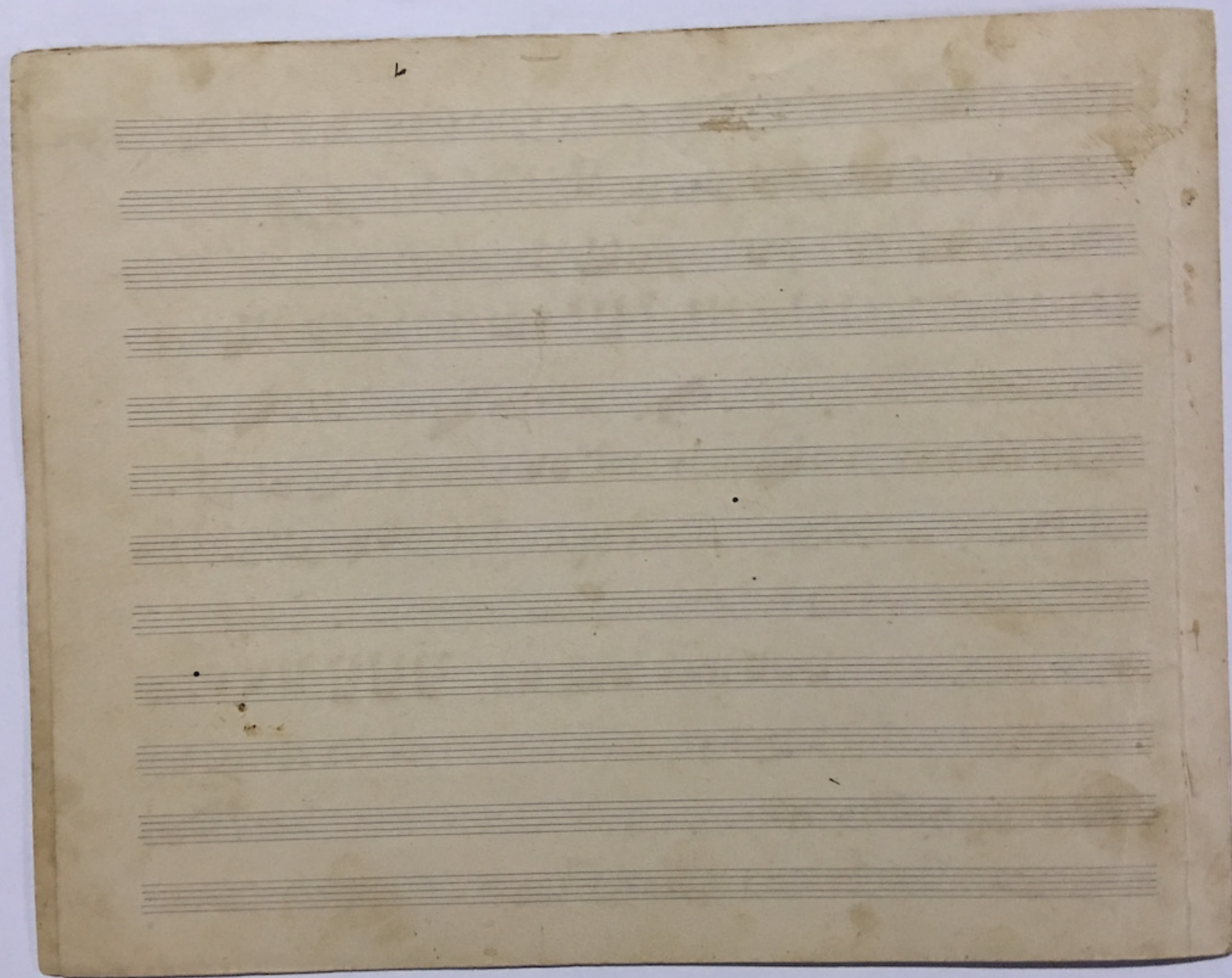
Partial view of the adjacent page on the right, showing the beginning of a musical score. The text 'Sanctus' is visible at the top, followed by 'Benedictus' and 'Agnus Dei'. The notation is partially cut off by the edge of the page.



\_\_\_\_\_

Finis *Pinto* João A.R.







Violoncello

Missa de Requiem

Dr. José M. de. Garcia

Handwritten musical score for Violoncello, Missa de Requiem, by Dr. José M. de. Garcia. The score is written on ten staves, featuring various musical notations including notes, rests, and accidentals. The piece is divided into sections: Kyrie and Gradual. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a cursive style, typical of handwritten musical notation. The paper is aged and shows some staining. There are red markings (A, B, C, D, E, F) above some staves, likely indicating specific measures or sections. A large blacked-out area is present on the eighth staff.

Kyrie

Gradual



Handwritten musical score on a single page, featuring ten staves of music. The notation is a form of musical shorthand, possibly a simplified staff notation or a specific dialect of musical notation. The score is written in black ink on aged, slightly discolored paper. Several red ink annotations are present, including the letters G, H, I, J, K, L, M, and N, which likely serve as section markers or performance instructions. The first staff begins with the text "Sixes Time" written in a cursive hand. The notation consists of various symbols, including vertical lines, dots, and horizontal strokes, which are organized into measures by vertical bar lines. The overall layout is clean, with the staves clearly separated and the handwriting legible.



Handwritten musical notation on the left page, including various notes, rests, and clefs. Some red markings are visible, such as a red 'J' and a red 'L'.

Handwritten musical notation on the right page, including various notes, rests, and clefs. The text "Ingenisco" is written in the first staff, and "Inter Oves" is written in the third staff. The text "Offeritorio" is written in the sixth staff. The text "vire" is written at the end of the eighth staff. Red markings are visible, including a red 'P', a red 'Q', a red 'R', a red 'S', a red 'T', and a red 'U'.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and bar lines. The text "Sanctus" and "Benedictus" are written in a stylized script. The score concludes with "Agnus Dei" and "Communion".

Sanctus

Benedictus

Agnus Dei

Communion

++ Dim

pp



BRANDENBURG  
1710

Ph. B. g. m. cl. 8

# Basso Missa de Requiem

Handwritten musical score for Bass (Basso) in Requiem Mass. The score is written on ten staves. It includes various musical notations such as notes, rests, and bar lines. There are several red initials or letters marking specific sections: A, B, C, D, E, and F. The text "Segue Kyrie" appears after the fourth staff. The text "Para Dominus" appears after the sixth staff. The text "Gradual" appears after the seventh staff. The text "VIRE subito" appears at the bottom right of the page.

A

B

C

D

E

F

Segue Kyrie

Para Dominus

Gradual

VIRE subito



Handwritten musical score on ten staves. The title "Dies Irae" is written in the top right corner of the first staff. The notation includes various musical symbols such as notes, rests, and bar lines. Several performance instructions are written in red ink: "Bro" (Basso) on the second staff, "G" (Guitar) on the third staff, "H" (Horn) and "Violoncello" on the fifth staff, "J" (Trumpet) on the seventh staff, "K" (Klarinet) on the eighth staff, and "L" (Lute) on the tenth staff. The manuscript is written on aged, slightly stained paper.

Continuation of the handwritten musical score on the right page, showing the next ten staves of the composition. The notation continues with notes, rests, and bar lines, maintaining the same style as the left page.



Handwritten musical notation on the left page, including a title "Alm Am" and several staves of notes.

Handwritten musical notation on the right page, featuring multiple staves with notes, rests, and bar lines. Some notes are highlighted in red ink.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and bar lines, with some staves containing text labels in Latin or Hebrew. Red ink is used for certain markings, including a large 'T' at the beginning, a 'V' on the fourth staff, and 'X' and 'Z' on the seventh and eighth staves respectively. The paper shows signs of wear and discoloration.

1. *[Musical notation]*

2. *[Musical notation]*

3. *[Musical notation]*

4. *[Musical notation]*

5. *[Musical notation]* *Santus*

6. *[Musical notation]* *Benedictus*

7. *[Musical notation]*

8. *[Musical notation]* *Agnus Dei*

9. *[Musical notation]* *Communion*

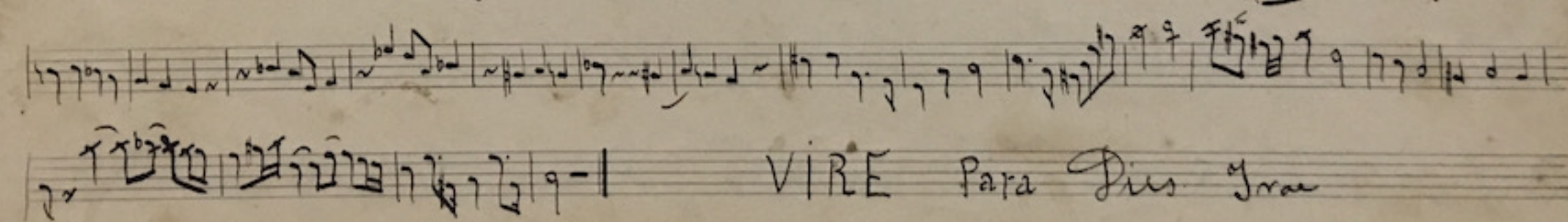
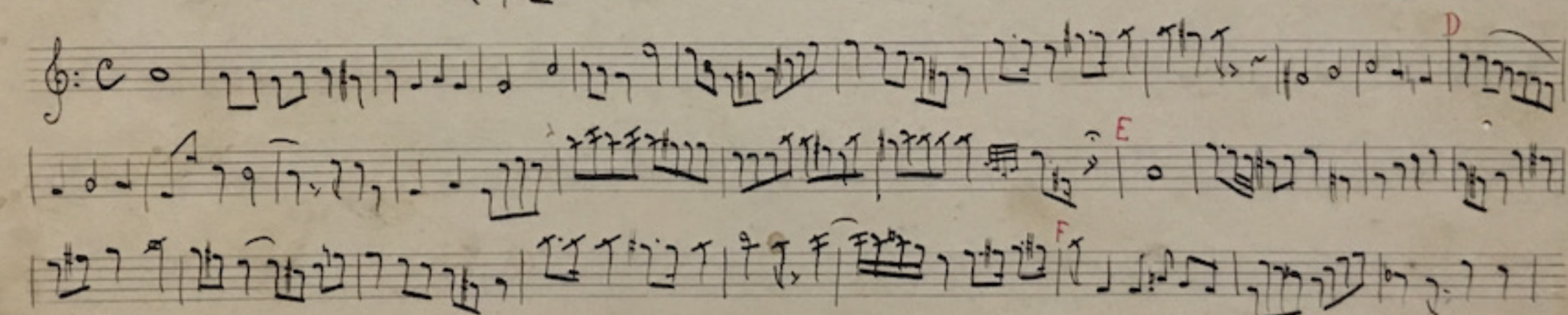
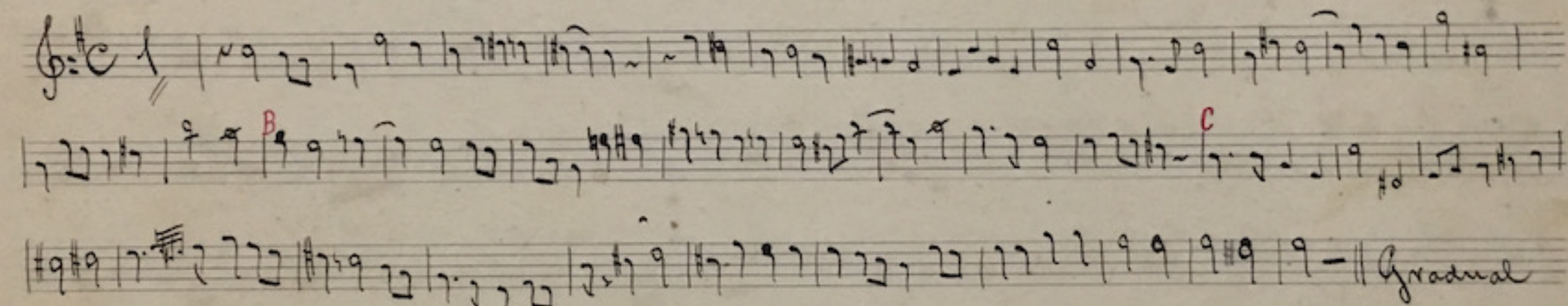
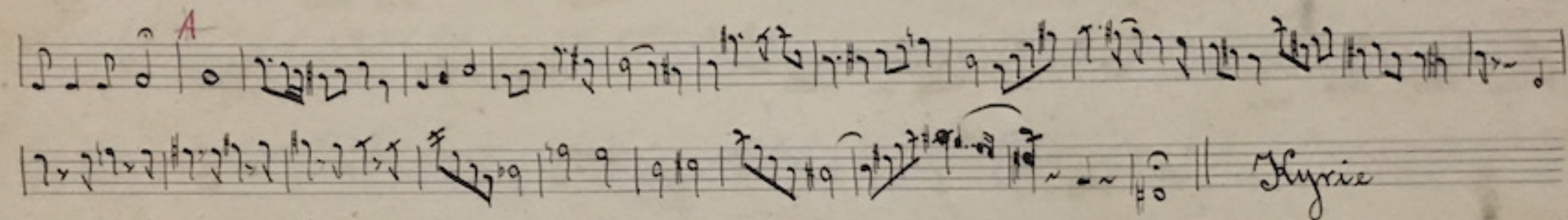
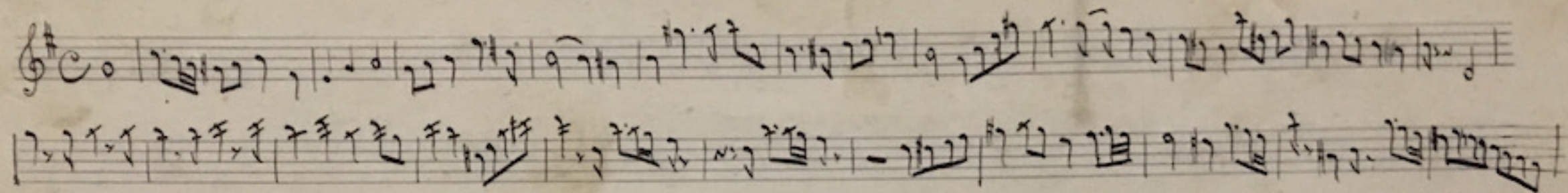
10. *[Musical notation]* *Finis*

*pp*



Missa de Requiem

Clarinete em si<sup>b</sup>





*Dissonance*

*G*

*Harp*

*Solo Bass*

*Solo Bass*

*Kr. Solo Bass*

*L*

*M*

*Vire*



Handwritten musical notation on the left page, featuring various notes, rests, and clefs. Includes markings such as *trumpet*, *p*, *forte*, *K. da T. m. m.*, and *M*.

Handwritten musical notation on the right page, featuring various notes, rests, and clefs. Includes markings such as *Ingegnisco*, *Inter Oves*, and *Offertorio*.



Handwritten musical score on aged paper, featuring ten staves of music. The notation is a form of early printed musical notation, likely for a single melodic line. The score is divided into sections by large, stylized initial letters and section titles written in a cursive hand.

The sections are:

- Sanctus** (Staff 4)
- Benedictus** (Staff 5)
- Agnus Dei** (Staff 6)
- Communion** (Staff 7)

The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are several red markings (accents or corrections) above the notes, including a 'V' on staff 2, a 'Y' on staff 3, an 'X' on staff 6, and a 'Z' on staff 9. The word *fin* is written at the end of the final staff.



2<sup>a</sup> Clarinette (sic), Missa de Requiem do Padre José Maurício Nunes Garcia

The musical score is written for the 2nd Clarinet part of a Requiem Mass. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following section titles:

- Requiem** (marked with a red 'A' above the first staff)
- Gradual** (marked with a red 'D' above the 7th staff)
- Dies Irae** (marked with a red 'F' above the 9th staff)

The score is written in a single system, with the music continuing across the ten staves. The notation is in a style typical of 18th-century manuscript notation, with a focus on melodic lines and rhythmic patterns. The paper is aged and shows some staining, particularly in the lower right corner.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. Key markings include:

- H** (Harmonica) at the beginning of the second staff.
- NO** (No) at the beginning of the third staff.
- K** (Key) at the beginning of the sixth staff.
- M** (Measure) at the beginning of the eighth staff.
- N** (Note) at the beginning of the ninth staff.
- P** (Piano) at the beginning of the eleventh staff.

The score concludes with the word **Ingeniero** and a signature **Int. O. V.**



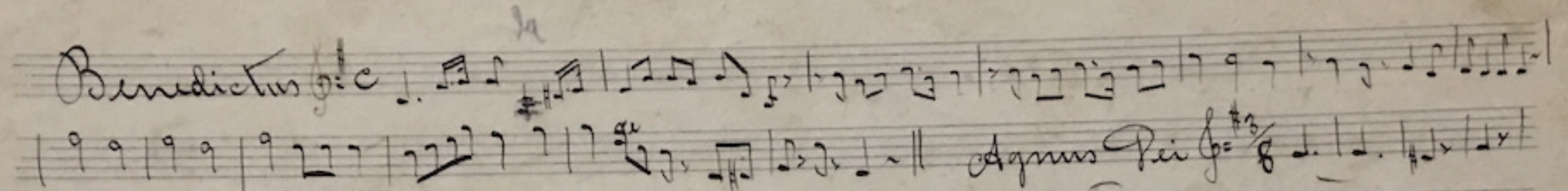
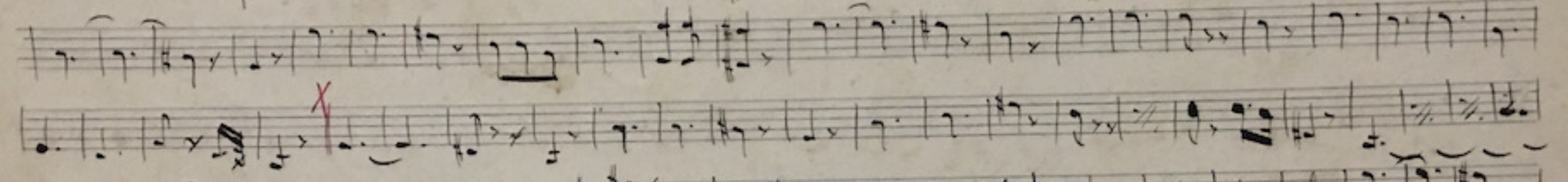
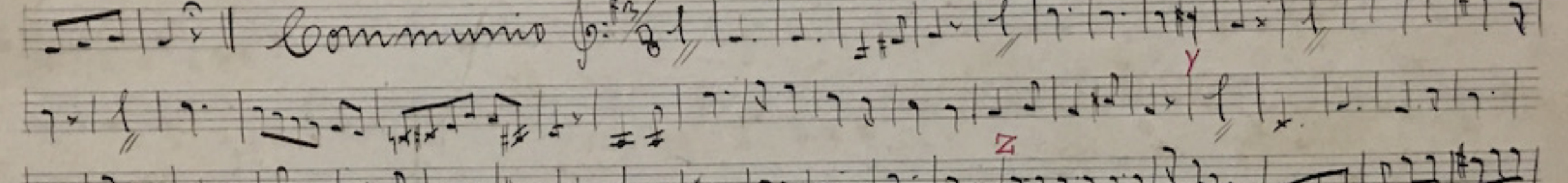
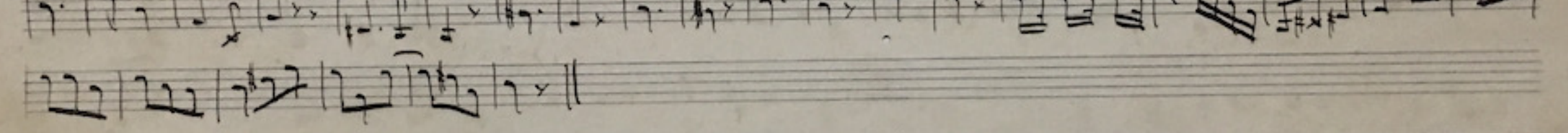
Handwritten musical notation on the left page, including staves with notes and rests. The text "Inter Oves" is written at the bottom left.

Handwritten musical score on the right page, featuring multiple staves of music. The score includes the following sections and markings:

- Inter Oves** (marked *All<sup>o</sup> Viro*)
- Offertorio** (marked *3/4*)
- Sanctus** (marked *3/4*)

Red markings (R, S, T, V) are present above certain notes. The word "VIRE" is written in the bottom right corner.

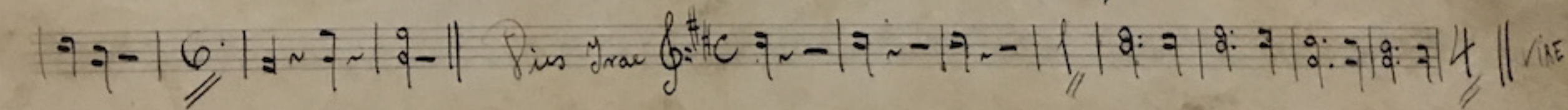
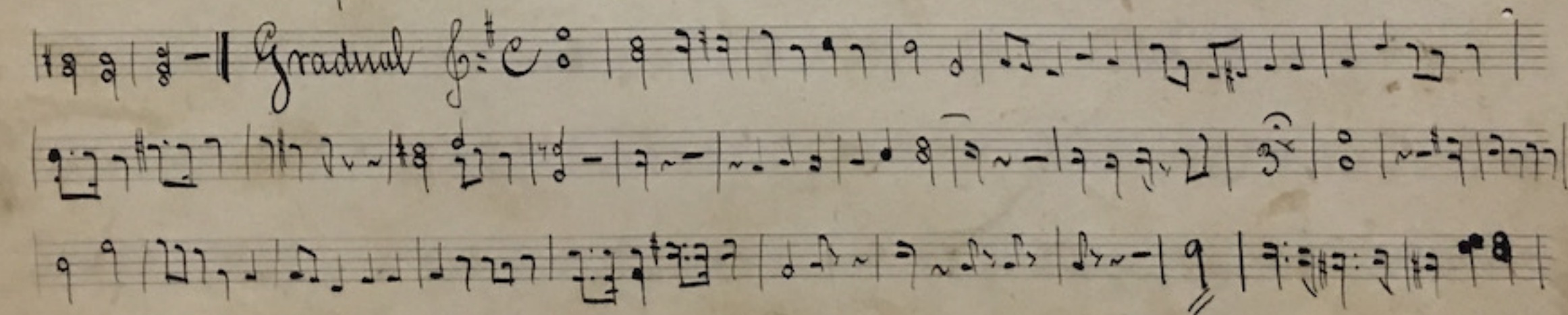
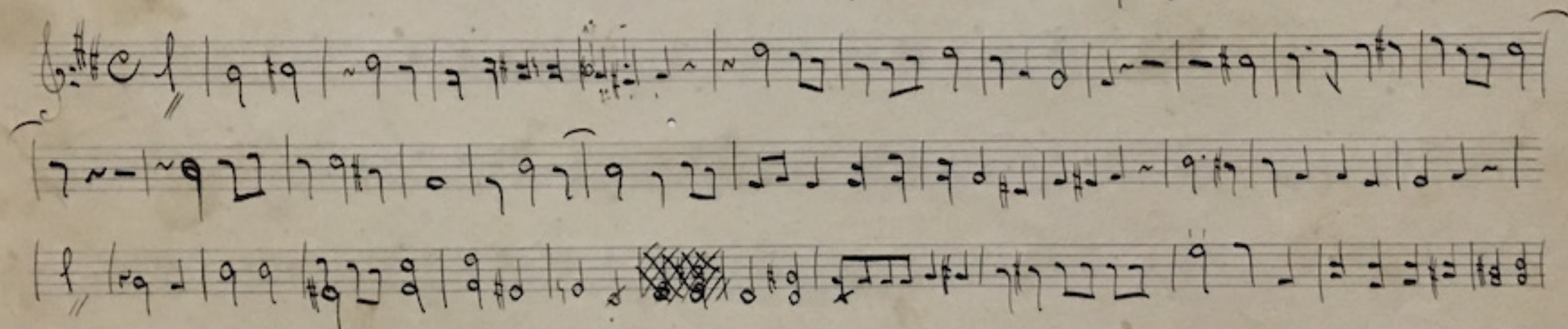
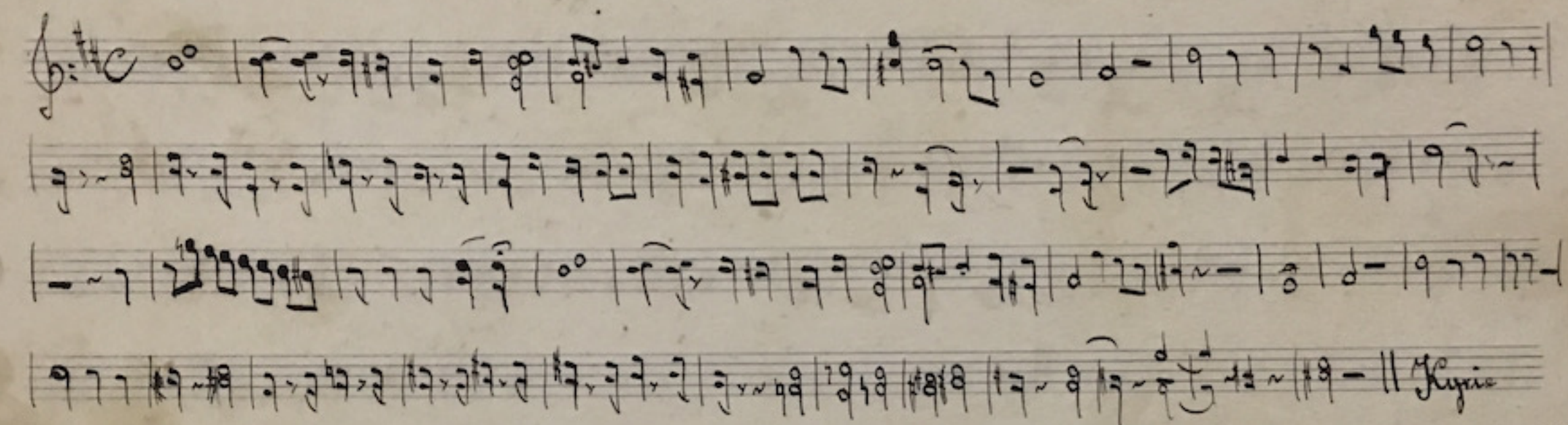


*Benedictus*   
*Agnus Dei*   
*Communion*   


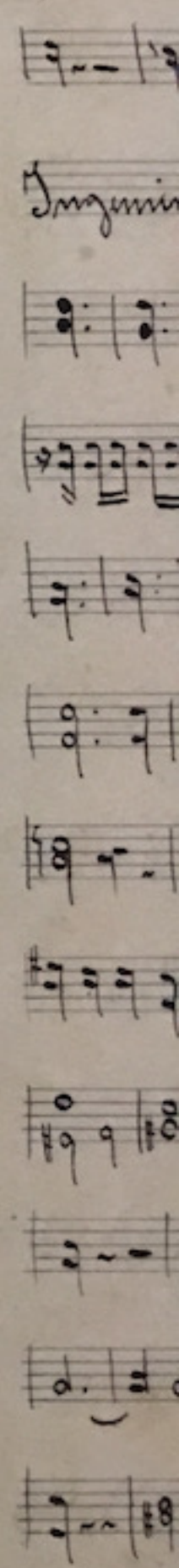
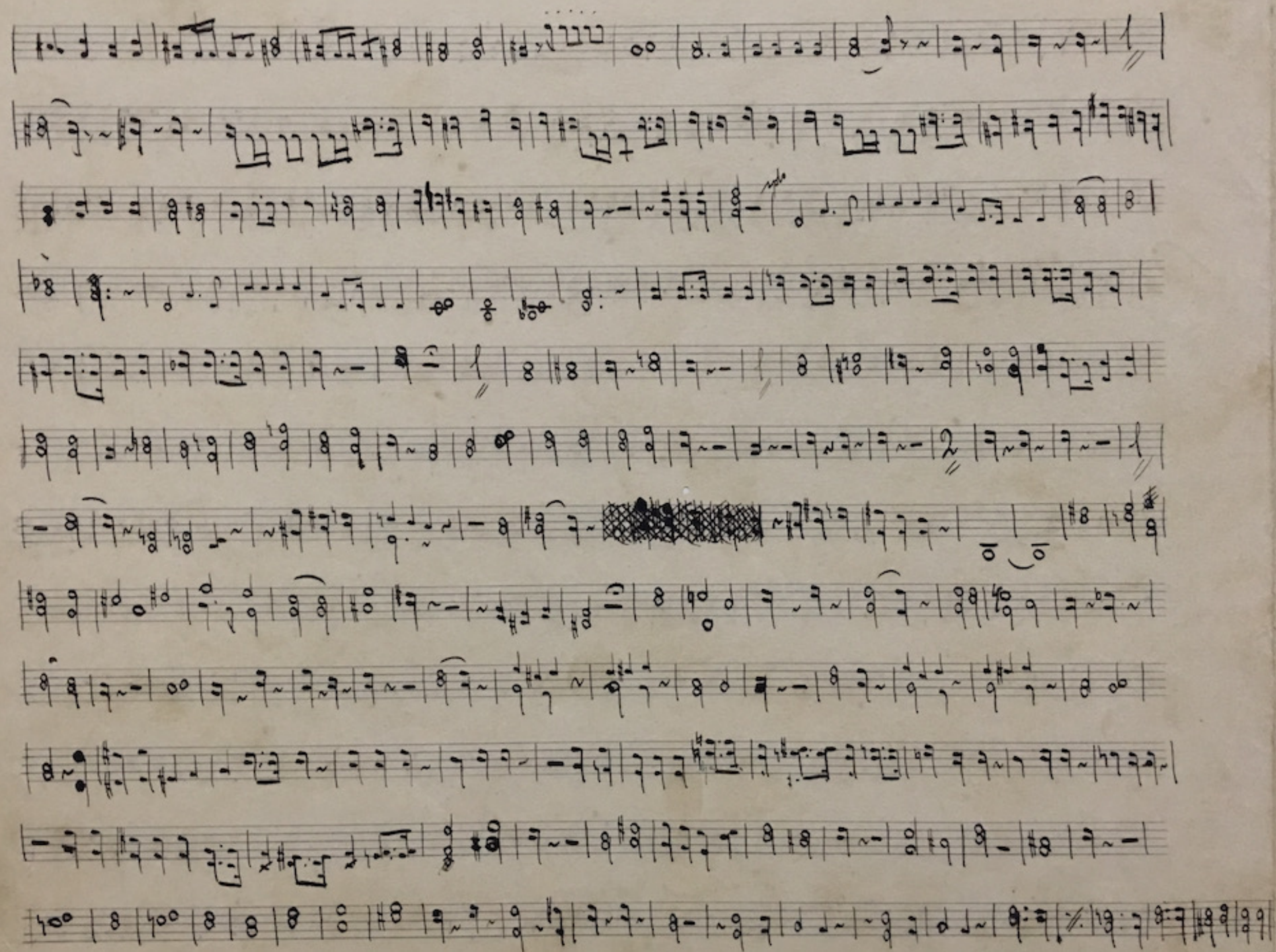
Printed 10-10-901  
João A. Romão



Trompas Missa de Requiem do Padre João Manoel V. G.









Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical notation on the right page, including staves with notes and rests.

*Argentino*  $\text{G} \text{ } \frac{3}{8}$  2

*Inter Vers*  $\text{G} \text{ } \frac{3}{8}$

*Offertorio*  $\text{G} \text{ } \frac{3}{4}$  3

*Evangelio*



Handwritten musical notation on a single staff, featuring various notes, rests, and a red ink correction mark. The notation is in a historical style, possibly from a 17th or 18th-century manuscript.

Handwritten musical notation on a single staff, continuing the piece. It includes a double bar line and a final measure with a '4' time signature.

Handwritten musical notation on a single staff, featuring a key signature change to one sharp (F#) and a common time signature (C). The notation includes various notes and rests.

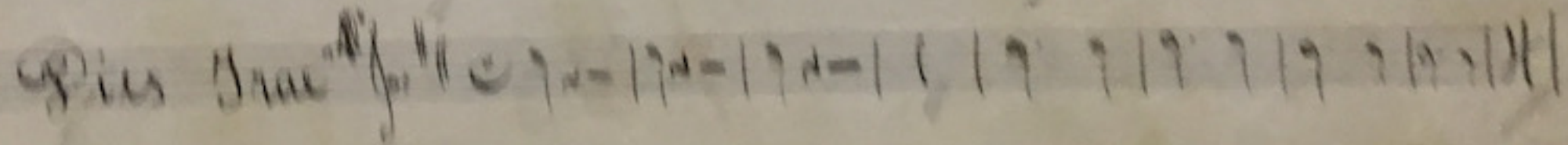
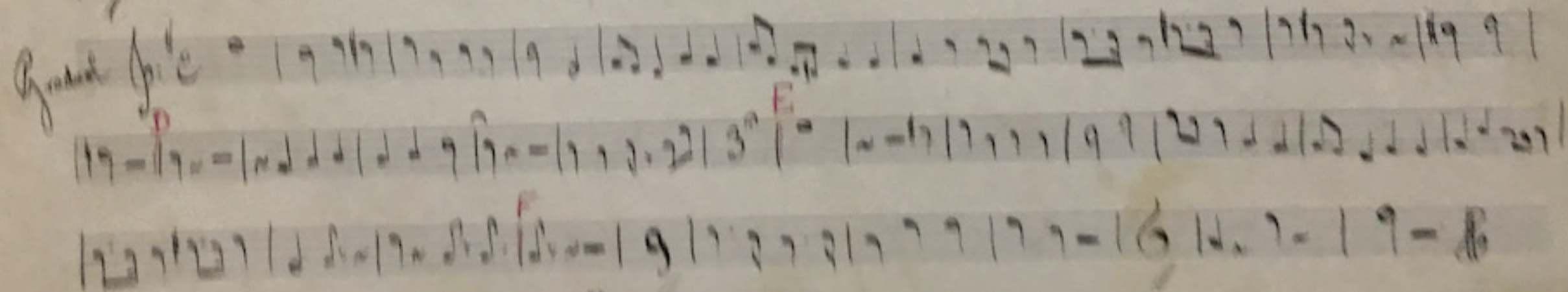
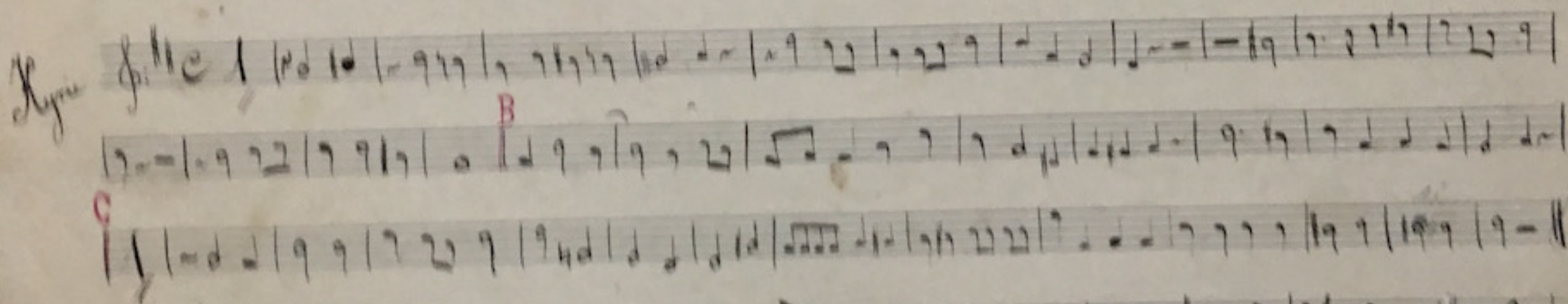
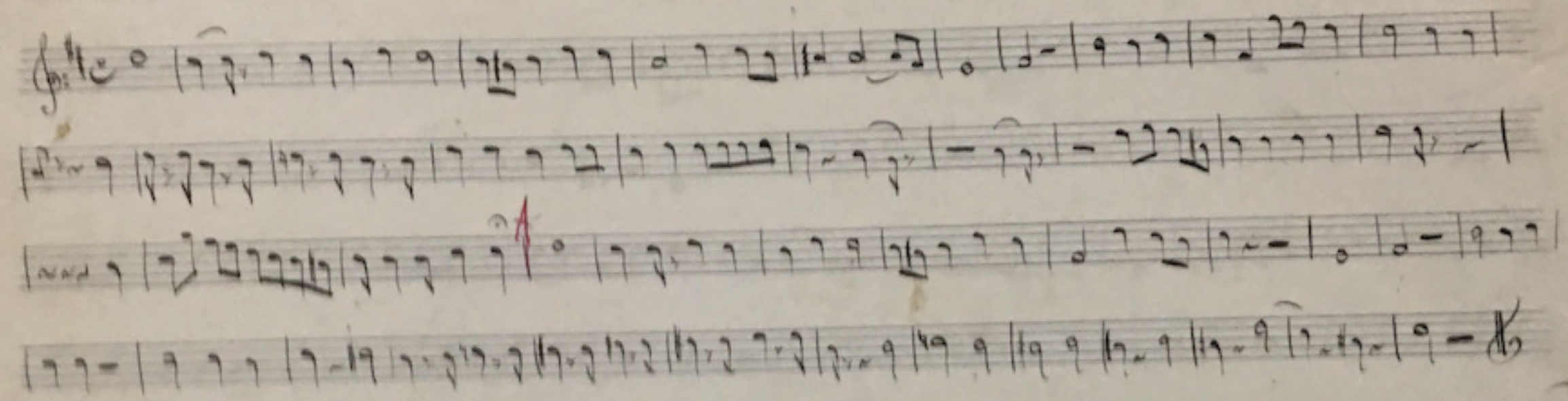
Handwritten musical notation on a single staff, continuing the piece. It includes a key signature change to one sharp (F#) and a common time signature (C). The notation includes various notes and rests.

Handwritten musical notation on a single staff, continuing the piece. It includes a key signature change to one sharp (F#) and a common time signature (C). The notation includes various notes and rests.

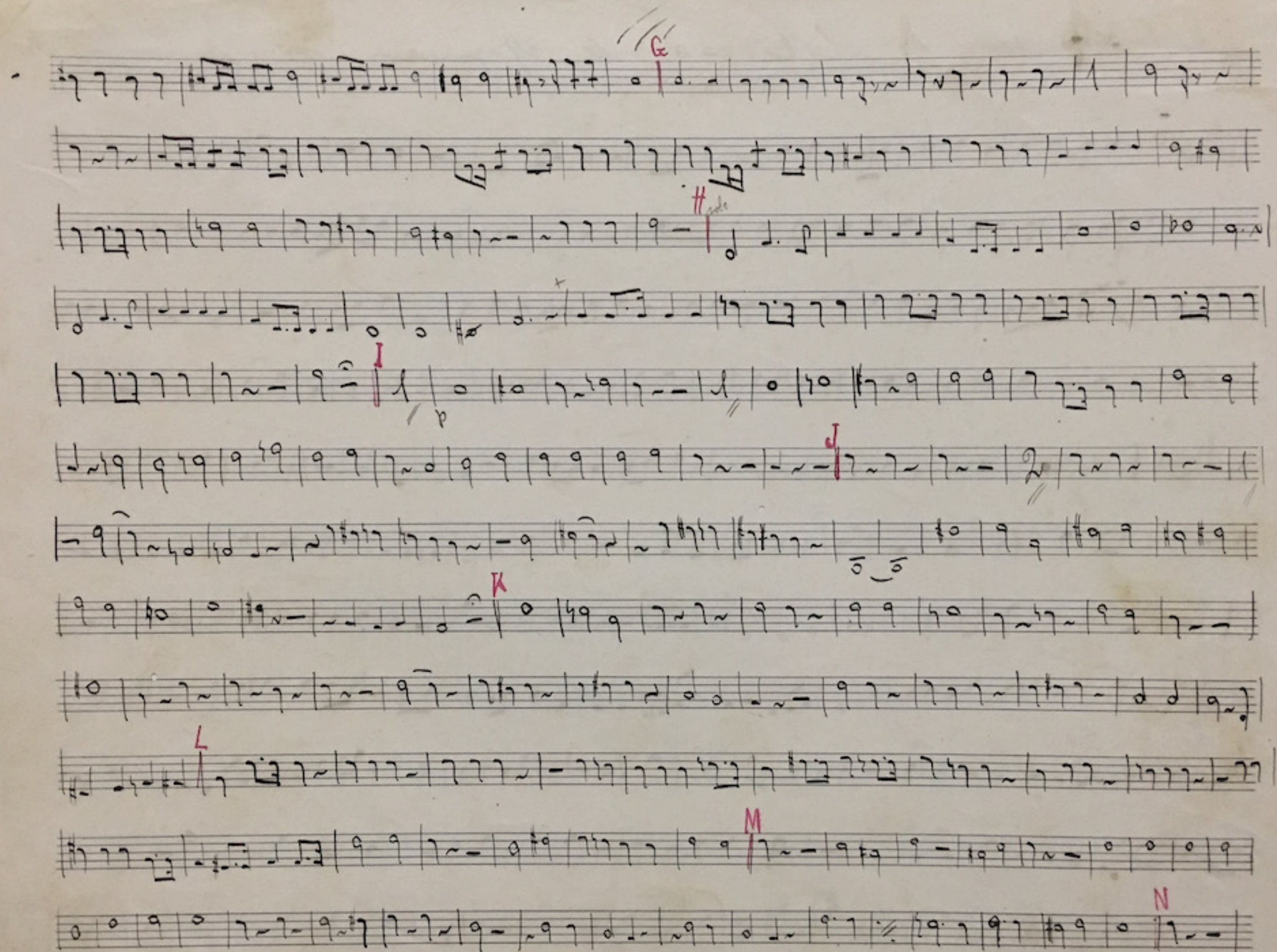
Handwritten musical notation on a single staff, continuing the piece. It includes a key signature change to one sharp (F#) and a common time signature (C). The notation includes various notes and rests.



1<sup>o</sup> Sax mi b Missa de Requiem do M<sup>to</sup> J. Maurício









Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century.

The score is divided into several sections, each marked with a title and a key signature:

- Ingeniero** (Key signature: one sharp, F#): This section begins with a treble clef and a 2/4 time signature. It contains several staves of music, including a section marked with a red 'P' (Piano).
- Inter Oes** (Key signature: one sharp, F#): This section follows the first and begins with a treble clef and a 4/4 time signature. It includes a section marked with a red 'R' (Ritardando) and a section marked with a red 'S' (Sforzando).
- Offertorio** (Key signature: one sharp, F#): This section begins with a treble clef and a 3/4 time signature. It includes a section marked with a red 'T' (Tutti) and a section marked with a red 'U' (Unison).

The score concludes with a section marked with a red 'BIS' (Bis) and a section marked with a red 'U' (Unison).



